# THE TEXT IS LIGHT IN THE BOOK



### EARLY AMERICAN PLATED SILVER



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# EARLY AMERICAN PLATED SILVER

BY

-LARRY FREEMAN

AND

JANE BEAUMONT

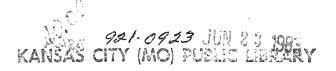


CENTURY HOUSE WATKINS GLEN, N. Y.

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#### **FOREWORD**

A casual meeting of several summers ago accounts for the present book. Quite by accident its authors discovered a mutual interest in early American plated silver. Resources and information were finally pooled and the search continued jointly for additional source materials.

It has been an elusive quest. One wonders that so much is already forgotten about an industry over one hundred years old. Even the company that's made "Rogers 1847" a household word has some gaps in its records. And many rival firms are represented only by a single marked piece of plated ware or by an early advertising card.

Naturally, this book would never have been undertaken had the authors any prior notion of the number and magnitude of obstacles standing in their way! Literally hundreds of silver plated patterns collectable in sets but available historical information limited to only a few: endless confusion on the part of dealers and collectors as to what is English and what is American in 19th century hollow ware: identical patterns carrying the marks of different concerns: and, to top it all off, disagreement in source of books as to how the silver plating movement developed in America.

But the need to force some order upon a chaotic field was imperative. Hardly a week passed when someone did not ask help in matching parts of an old tea service or in appraising the age and rarity of some piece they wished to buy or sell. Descriptive nomenclature was entirely lacking, to say nothing of definitive pictures showing types of form and design. Once under way,

something had to be done!

In the course of their studies, the authors have made a number of arbitrary decisions, all open to criticism on some count. They have decided (a) to begin their listings with the hollow ware forms produced by early 19th century Britannia makers, since many of these forms were later electroplated with silver, (b) not to consider the practically non-existent American production of fusion (Sheffield) plating on copper, (c) to ignore collateral developments in plated flatware, (d) while concentrating on the American electro-plated hollow wares of the 19th century. Also discarded was an original desire to name different patterns after the manner of pressed glass. This was relt unnecessary, inasmuch as practically all pieces are already trade marked and numbered on their bottoms. It is far more important to date pieces of various types and to describe a sufficient variety of forms so that dealers, collectors and historians may be aided in their identifications.

Inasmuch as very similar forms frequently turn up with different company markings, pictures play a most important role in Fortunately, the authors have had access to a this treatment. number of old trade catalogs, the greatest single source of information for this book. Some are from their own private collections, others (acknowledged by B. L. mark) are from the Bella Landauer collection of Business Americana in the New York Historical Society. The authors express their appreciation for permission to reproduce, also for information received from some present day silver plating concerns regarding their early history. Primary emphasis has been given to Reed and Barton and to Meriden Britannia wares because of their greater prominence in the field; but all other known makes are treated, even where the only record is a battered pot requiring a line drawing copy. Whenever possible, some attempt is made to indicate the variety of pieces to be found in a given pattern or design. The authors know these listings are not complete, but can vouch that they have seen personally such items as are noted.

This is a pioneer book in every respect. It is subject to the errors inseparable in all such books. The authors can only hope that their work will stimulate sufficient interest so that additional information will be unearthed. As this is brought to their attention, they will be glad to include it, with suitable acknowledge-

ment, in their future study of this fascinating field.

Larry Freeman Jane Beaumont

Penn Yan, N. Y. Sept. 1, 1947



Frontispiece
The Tilting Ice Water Pitcher is a typical product of the fabulous American Plated Silver Era.

#### CHAPTER I ENGLISH BACKGROUNDS



E WHO never made a mistake, never made a discovery," certainly applies to Thomas Boulsover,—the Englishman who dropped a knife in the fire and thereby started a new industry of silver plating.

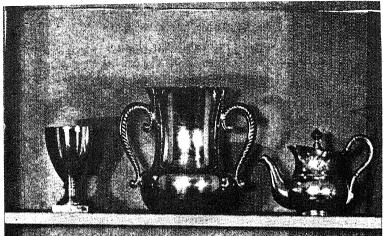
At least the world hailed as a new discovery what Boulsover found that day in Sheffield in 1742. Actually it was the redis-

covery of a long lost art!

Silver has been known as a precious or "noble" metal from earliest times. Most examples from the past are of solid metal; but occasionally one finds extremely ancient relics in which the more precious silver has been fused upon a cheaper base. The Celts of Ireland, the Incas of Peru, and the Aztecs of Mexico made such coatings; the Romans are also known to have coated copper armor and horse ornaments with silver. The secrets of such fusion plating must have died with the ancients, however, for we find only solid wares made in Europe until the 18th century. Even when the Church in England finally relinquished control of metal craft in the 13th century silver vessels continued to be made only in solid form and were therefore never found in any but the wealthiest of homes — the average householder using table articles of wood and pewter.

Fusion (Sheffield) Plating. Though Sheffield silversmithing dates as far back as 1379, it was a cutlery maker who discovered silver plating. In the attic of his home on Sycamore Hill, Thomas Boulsover was mending a silver knife handle. To hold the edges of the torn silver flat, he placed a copper penny over the crack before putting it in the hot wood ashes. The knife became buried too deeply; when he finally managed to retrieve it from the fire the layers of silver and copper had become fused as one metal. From this incident grew again the practice of covering a cheaper metal with silver as a substitute for solid plate.

Because Boulsover was a cutler by trade, he first applied his discovery only to the manufacture of small articles such as knives, buckles and snuff boxes. However, his brother-in-law and former apprentice, Joseph Hancock, soon began to beat the sheets of fused copper and silver into coffee and tea pots, milk jugs and candlesticks. Trade was chiefly local, and not until 1747 did an enterprising Sheffield merchant, Joseph Broadbent, contact foreign markets, so that news of the new Sheffield plating industry reached the outside world. At this time sixteen small factories were making "Copper Rolled Plate" as it was originally called.







The method of manufacture was to put thirty pounds of copper and a handful of fine charcoal into a casting-pot over a hot fire. When molten, this metal was poured into brick shaped moulds to form ingots. These ingots were carefully planed and made chemically clean. Then a sheet of fine silver about onefourth of an inch thick and of slightly less surface dimension than the ingot was also scraped clean on the surface and placed upon the smooth copper ingot. Over these two was placed another sheet of copper (coated with whiting to prevent fusion). On top of all this was placed a heavy iron weight. This "Dagwood" sort of sandwich was then bound tightly together with half a dozen wire bands. The silver showing at the edges of the "sandwich" was then painted with a mixture of burnt borax and water and all was laid upon a coke fire. As soon as the silver melted and oozed to the edges, the bound ingot was removed and kept flat till cool and set, then rolled to the desired thickness and beaten into various shapes.

The first fusion plated ware had silver only on the outside and was coated with tin on the inside. Later pieces had silver fused on both sides of the copper and the edges closed with silver—the basis of the old name of "close ware". Whenever the red copper showed through the silver it was called "bleeding". Collectors of old fused plate now treasure a piece that has worn till the bleeding shows as proof of its authenticity, and consider it sacrilege to replate a genuine old fused (Sheffield) article of table ware.

In spite of the beauty and practicability of this plated ware, many conservative Englishmen first looked askanse at anything but solid silver. Indeed, it was not until 1784 that Parliament relented and recognized the craft sufficiently to allow its makers to stamp any sign or letters on such fusion plated ware! Soon many "plating" factories sprang up in English towns other than Sheffield, and even in Scotland, France, Germany, Russia and Italy.

But no sooner was this Sheffield fusion plate well launched toward international success than two new rivals appeared in the form of cheap English pottery and hollow ware made of a pewter-like metal called *Britannia*. To Sheffield goes the credit not only for the discovery of fused plating but also for two subsequent and related developments. Few people realize that the original formula for Britannia metal was compounded at Sheffield, and that still later the process of electro-plating with silver on Britannia and copper was inaugurated there.

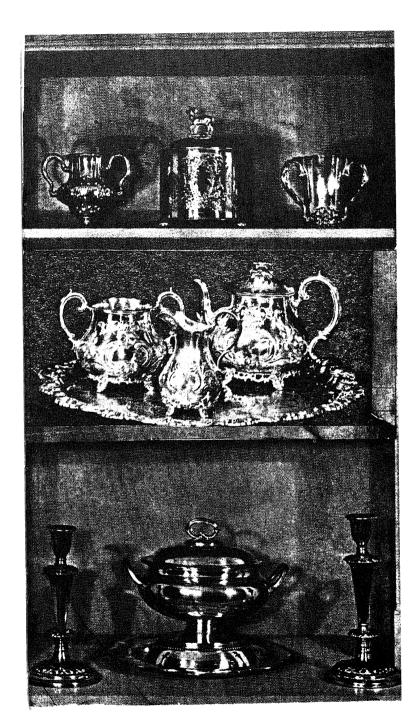
Britannia Ware. In 1769 James Vickers bought the formula for a hard pewterlike metal from its original discoverer, M. Gowers. In the 1787 Sheffield directory we find Vickers listed as a maker of "Britannia bits, stirrups, measures, tea pots, castor frames and salt spoons." Made of approximately 150 parts of tin to 3 parts of copper and 10 parts of antimony or lead, Britannia metal soon completely replaced the older and "leadier" pewters. It next came into active competition with Sheffield fusion silver plate. By 1804 the English firm of James Dixon's Sons was exporting Britannia tea sets and hollow ware throughout the civilized world. The high luster finish on Britannia ware might have spelled doomsday for the more expensive fusion plate, had silver plating not received a fresh transfusion by the discovery of a cheaper electro-plate process.

Electro-plating. The beginning of this great industry is usually attributed to John Wright, a young medical student studying near Sheffield, who accidentally discovered the process of depositing silver by electro-decomposition on copper, nickel or Britannia metal. Soon after this, as a practicing surgeon in Birmingham, Dr. Wright met H. Elkington and sold his invention. On March 25, 1840, the firm of G. R. and H. Elkington was issued a patent which claimed "a coating for copper and certain other metals, by means of a solution of silver in connection with a galvanic current."

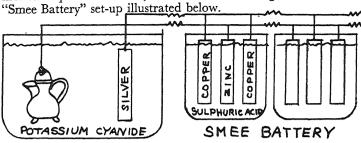
The commercial application of electro-plating to table silver was probably one of the greatest surprises that ever happened to an industry. Before 1800 Italian and German philosophers and chemists interested in electricity had found that two unlike metals brought together in a dilute acid would develop an electric current. Incidental to these experiments, it was found that a metal held in acid solution would be deposited on the negative pole of this primitive battery, but all of this information was regarded as curious rather than useful.

In 1800 we find a celebrated chemist of London, Dr. H. Wollaston, making this statement based on his experiments: "If a piece of silver in connection with a more positive metal be put in an acid solution of copper, the silver is coated over with copper, which coating will then stand the operation of burnishing." Though this coating was in reverse to their wants, Sheffield fusion plate makers became interested and experiments began. But though their voltaic batteries improved, all these experiments (Cruikshanks, Michelson and Brugnatelli, etc.) still failed to reverse the process. They could coat nothing with silver, though they could coat silver with lead and with copper! It was the young medical student Wright who finally tried a cyanide of potassium solution and dissolved the oxide of silver so that it could be plated upon copper and other metals by use of the galvanic current!

Success at last! The Elkingtons of Birmingham, being the



first to acquire this secret, were off to a running start with the



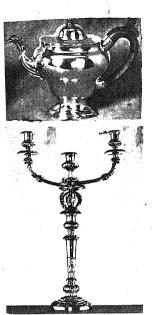
But like all successful achievements, electro-plating was first greeted with criticism and opposition. The old school of Sheffield fusion platers ridiculed it and tried to demonstrate poor wearing qualities under constant use,—sometimes helping out the action of time with a good abrasive! Nor did Britannia makers welcome such competition, which one termed a "cheap deception."

Even as late as 1851, London's Crystal Palace Exhibition judges, with good old British conservatism," were against expressing an opinion on the merits of the application of the electroprocess of silver plating to objects of domestic use." This in spite of the fact that some outstanding and beautiful pieces of electro-plated ware were there on display, among them a tea set made in 1850 by Ball Black and Company of New York City plated with "California Gold".

America's Awakening. If the existence of silver plate was greeted with dubious enthusiasm by the English, it can be said to have been welcomed with open arms by the Americans. English Britannia makers like James Dixon's Sons and the fusion platers of Sheffield could leave it alone for a while; but American Britannia firms were quick to sense the commercial possibilities of electro-plating with silver and to steal a march toward world supremacy.

It is fitting that the silver plating industry should reach its peak of development in the United States, as this country is the largest producer of raw silver in the world, and it is also fitting that the first electro-plating in the United States should have started in Philadelphia, the cradle of electricity.

For it was John O. Mead, an enterprising Britannia maker in Philadelphia, who first recognized the great commercial possibilities of the new English discovery and hastened abroad to master the rudiments of electro-plating. There, the Elkingtons were busy plating buttons. But Mead, the Britannia maker, was dreaming of an even greater accomplishment, silver plated hollow ware. Returning from Europe with his little Smee battery, John Mead was soon to make some surprising progress on this side of the Atlantic!



One of a pair of important old Sheffield plate candlebra with solid silver mounts throughout . . . 25 inches tail. Matthew Bolton, c. 1810. From Wyler, New York City.

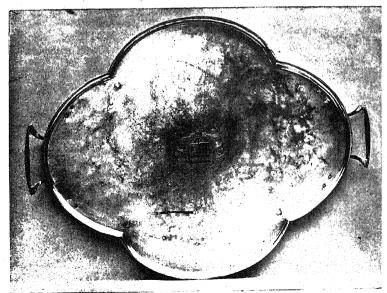






-S. Wyler, Inc.

Sheffield Plate Tea Urn



In American-made Shner-flated Tea-board, engraved with the Washington Coat-of-arms and on which rested Lady Washington's Tea China at Mount Vernon

# CHAPTER II AMERICAN DEVELOPMENTS



HE FOREFATHERS of the great American plated silver industry were pewterers rather than silversmiths. There is scarcely any connection between the solid silver of Paul Revere or his 18th century contemporaries and the plated silver that found its way into nearly every 19th century home. A few American examples of fusion (Sheffield)

silver plating on copper exist, such as the Metropolitan Museum's "Washington teaboard" illustrated on an accompanying page.

Whatever 19th century interest did exist in solid silver tended to be cared for by colonial heirlooms and by Georgian silver imports from England. So the craft of solid silver-smithing fell upon lean years in America,—not to be revived in quantity until the end of the Victorian era and the temporary decline of plated

silver from general favor

The beginnings of the great American development in electrosilver plate date from the attempts of pewter and Britannia makers to improve their wares. Theirs were small craftsman shops scattered along the Eastern coast, and especially concentrated in the Connecticut River valley. From 1800 on they were constantly in competition with the better organized English manufacturers, whose Britannia and cheap blue china wares were flooding the American markets. Unable to excel in new and cheaper designs, they turned their Yankee ingenuity to the development of a better basic product. The original Britannia metal formula was improved upon, better polishing methods were introduced, and experiments were undertaken in electro-plating. Gradually also they developed speed-up commercial processes and production line methods in hollow ware manufacture that laid the groundwork for America's world-wide leadership in this field. This 19th century development can be divided roughly into four periods of twenty-five years each. The first period (1800-1825) was dedicated mainly to frustation in the capture of the American market from the English Britannia manufacturers. The second period (1825-1850) marked a successful competition with the great English Britannia house of James Dixon's Sons and also the beginning of commercial exploitation of electro-silver-plate. The third period (1850-1875) was one of fierce struggle and competition between rival silver plating firms for control of the expanding American market. The fourth period (1875-1900) put plated hollow ware production into an all-time high, when thousands of patterns and high-pressure selling led America to world supremacy in the field.

This great industrial outgrowth from the old pewtering shops rested upon three developments. The first was an ability to produce by factory rather than by craftsman methods the basic forms for table hollow ware. The second was the streamlining of the electro-plating process. The third was the tremendous store of silver found in America. This last development not only drove the price of world silver down to a point where silver plated tea sets could be retailed more cheaply than china ones; eventually it brought the cost of solid silver sets within range of the family of average wealth and so sounded the death knell to the fabulous plated era.

Faint Stirrings (1800-1825). Although the only silver of this period is solid rather than plated ware, we are interested in its characteristic designs. Many of the forms that were later so popular in electro-plated ware were first introduced by early 19th century Britannia ware makers. Silver forks and knives were not in general use until sometime after the coin silver spoon that so typifies this era. Other early forms are salts, mugs, tankards, tea pots, sugar bowls and creamers. Large three piece tea sets, of classical simplicity and with carved wood tea pot handles, were made both in solid silver and in highly polished Britannia metal. The latter forms carried into a later era and are today the earliest and most highly prized of electro-plated wares. Another famed decorative treatment, the repouseé, also owes its inception in America to this period. The opposite pages shows a repouseé tea service attributed to a Philadelphia silversmith (Bailey or Mead) and almost identical in style with that which the House of Kirk (Baltimore 1815) claims to have originated in America. It was sometime, of course, before the Britannia makers of New England could duplicate this raised decorative treatment in less costly metal. They had yet much to master in the spinning, stamping and soldering of hollow ware pieces eventually destined for a plating bath.

The early 19th century will always be remembered as the beginning of the two great houses that have dominated the plated silver field in America, namely the Meriden Britannia Company (now International Silver Company) and Reed and Barton. Each of these great concerns has a long and interesting history, featuring consolidations, shifts in ownership, and pursuit of a basic ideal.

The Meriden Britannia Company sometimes dates itself from 1808. In that year, Ashbel Griswold, having learned his pewtering trade from the famous Danforth's of Rocky Hill, came to Meriden, Connecticut, and set up a little shop where he attempted to duplicate the Britannia holloware then being exported by James Dixon's Sons to America. He is credited with the first

successful American formula for the Britannia metal universally used in early silver plated hollow ware. His fame soon attracted a number of other young pewterers to Meriden; by 1825 there were several small shops engaged in the manufacture of Britannia holloware in this vicinity. The proprietors included Couch, Frary, Lyman, Curtis, Lewis, Simpson and Stevens, all quite possibly learning the trade from Griswold. Their products, first taken by individual Yankee peddlers, were finally assembled as a group by H. C. Wilcox, whose aggressive selling organization eventually became the Meriden Britannia Company.

Though getting a somewhat later start, the "Whitesmiths of Taunton," Massachusetts, more than matched the Meriden product. The pioneer was Isaac Babbitt, whose "Babbitt metal" is used even today for car bearings. In 1824 he founded a partnership with William Crossman and began the making of white metalware for the table. This was the parent organization of

what became in later years the firm of Reed and Barton.

We have thus, at the close of the first quarter of the 19th century two American locations where workmen had found their way to a considerable degree of skill in fine metalcraft. These were the settings for much subsequent development in silver plated ware, with Meriden concentrating on a good commercial line and Taunton on the quality trade.

From Britannia to Plated Ware (1825-1850). The life of any industry rests upon its capacity to incorporate new methods as they come along. American Britannia makers met this test in full measure by undertaking the commercial exploitation of electro-silver plate. It took years for the Taunton and Meriden groups to match the output and variety of design of their great English competitor, James Dixon's Sons. But no sooner had they succeeded with Britannia ware than a new contender appeared on the English horizon—electro silver plated copper from Sheffield. How the American firms matched this threat by learning to plate on Britannia is a saga of enterprise and great daring.

In and around Taunton, leadership descended from the Babbitt and Crossman organization to a combine first known as Crossman, West and Leonard, then as the Taunton Britannia Manufacturing Company, then as Leonard, Reed and Barton, and (since 1840) as Reed and Barton. This is the period (before 1850) marked by tea sets of classical simplicity, all with carved wood teapot handles. We can definitely state that all pots of this type (and of whatever make) antidate 1850. Records show that only in 1849 did Henry Reed perfect the pearl oyster shell insulation that was to make the metal pot handle a practical feature of all later designs. In and around Meriden there was also ever increasing activity in Britannia, or whiteware, as it was



Maltby, Stevens, Curtis & Co. Factory (Watrous Mfg. Co.) about 1890.



Ashbil Griswold in 1846. Ar Early Pioneer in Pewter.

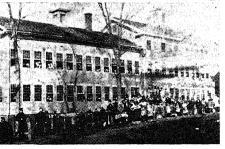
Iall, Elton & Co. Factory about 1855.



Samuel Simpson — Started in pewter and britannia ware with the Yales, was partner with Robert Wallace to make German Silver spoons, helped to organize several silver ventures, including, Simpson, Hall and Miller.



Samuel Simpson Factory about 1847.

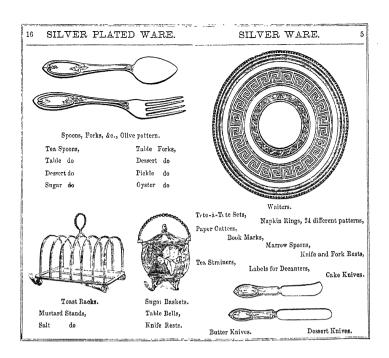


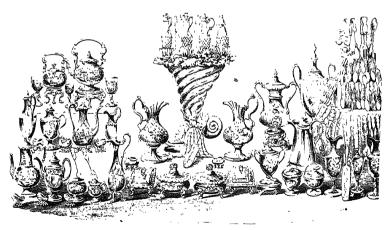
Simpson, Hall, Miller & Co. Factory about 1870.

Connecticut metal pioneers.









1 x 1 de la prima imalaca, New York 1813

sometimes called. This great competitor of Reed and Barton had a better selling organization (H. C. Wilcox Co., forming the Meriden Britannia Company in 1852). They drove down prices for Britannia hollow ware; and in this same geographical area occurred the first large scale exploitation of silver plating,—"Rogers 1847."

Mead and Rogers. A great deal has been written about the "epochal" introduction of silverplate by the Rogers Brothers of Hartford, Connecticut, in 1847, but next to nothing of the man who activally laid the foundation for this fame. In 1837 John O. Mead, a small Britannia manufacturer of Philadelphia, went to England where the Elkingtons were just getting underway with the infant process of electro-silver plating. After observing the process there, he brought a Smee battery back to Philadelphia and set out to plate some of his own Britannia ware. Apparently he encountered great difficulty, for we have no record of successful plating under his manufacture before 1845. In that year also, he formed a partnership with William Rogers of Hartford, under the name Rogers and Mead. Theirs was the first commercially successful electro-silver plated flatware to be put on the market. But while their product created a considerable stir, the partnership was short-lived. Collateral evidence suggests that Mead contributed the plating technique and Rogers the spoon blanks (he was already a maker of coin silver teaspoons). Apparently, Mead felt that his efforts were not properly appreciated, for he left the partnership in 1846 and returned to Philadelphia. There he reestablished his own plating business which continued until around 1860 under the name John Mead and Sons. In 1859 E. T. Freedley (Philadelphia and its Manufacturers) writes of Mead as follows:

Within the last few years, since the discovery of the process of Electro-plating, the wares produced in an inferior metal, but covered over with a film of silver, have become quite popular. In England the principal improvements effected in this class of goods are identified with the names of Elkinton, Mason & Co.; in the United States, the most successful experimenter was John O. Mead, who, with his two sons, constitute the firm of John O. Mead & Sons, leading Silver-platers of Philadelphia. The following recital of facts, extracted from a memorandum now before us, tends to establish the point.

"Previous to 1836 Mr. John O. Mead was executing all the silverplating and gilding by the old process of quicksilver and acids, for the N. P. Ames Manufacturing Company, which then, as now, was employed principally in making swords, cannon, and military equipments for Government. In 1836, Mr. N. P. Ames was tendered an appointment

as one of a committee to visit England and Germany for the purpose of acquiring such knowledge as would be necessary for establishing a Government Manufactory of these articles, but, though declining the honor, he followed the committee in the next vessel. While in England he was invited to attend certain lectures instituted by Government, where the subject of depositing silver by electricity was discussed, and its feasibility theoretically but not practically demonstrated. Ou his return to the United States, in 1837, he brought with him one of Smee's batteries, and such investigations relating to the subject as had then been made, which, however, had not resulted in the discovery of any process by which silver could be deposited on any base metal, as copper, German silver, &c. After about a year of close study by day and night, Mr. Mead, to whom the matter had been submitted, aided by scientific suggestions from Professor Silliman, discovered that prussiate of potash was the alkali that would hold up silver and not oxidize base metals, and considered the point gained. This was in 1839; but the difficulty yet to be surmounted was a means of depositing any given weight of silver The discovery of the cyanide solution in 1840 that might be desired. solved this difficulty, and enabled Mr. Mead to deposit any required amount of silver on base metals, and subsequently on any metal direct without the intervention of any other metal-a result which even yet few houses can or do accomplish. When Mr. Mead had perfected his experiments, he instructed others in the process, and was the means of putting into successful operation a number of concerns now flourishing in New England."

It is one of the advantages of electro-plating, that all ornaments. however elaborate, or designs however complicated, that can be produced in silver, are equally obtainable by this process. Messrs. Mead & Sons are now producing articles of every kind and variety. from the most elaborate Epergne to the plainest article of Tea or Dinner Service, in the greatest perfection. Their manufactory is a very extensive one, over two hundred hands having been employed in it at a time; and, in their warerooms, near the Girard House. may be seen all the latest and most beautiful patterns, rivaling, in style and finish, those of solid silver. They make about fifty different patterns of tea-sets, and their plated-ware exceeds, in durability and variety, as well as in richness of design, that of any of the New England concerns. Services of plate are constantly being furnished by them to private families, hotel proprietors, steamboat and ship builders; and wares of their meantesture have been shipped to England, Turkey, Persia, and China.

It will be noted that the above article mentions "50 different patterns of tea sets;" yet at the time this is written, the authors have uncovered not a single piece unquestionably to be attrib-



waiters, or various sizes, from 6 to 32 menes.

Fruit Bowls, Ice Bowls, Claret Pitchers,

Egg Boilers, Candlesticks, Snuffers and Trays,

Decanter Stands, Molasses Cups.







uted to Mead. Several contenders have appeared, including a pot like Read and Barton pattern 3100. Incidentally, this firm's records show they supplied Mead with tea set blanks in 1855. Think what a collector's find a marked Mead piece may become!

In Hartford matters moved with much greater momentum than in Philadelphia. No sooner had William Rogers learned what he could of the Mead plating technique, than he combined forces with his brother Asa, who began to experiment with electroplating at his own shop in Granby, Connecticut, as early as 1842. The results of this combine were phenomenal. The brothers Rogers produced electro-plated flatware of such excellence and quantity that they immediately captured the field from both coin silver and tinplate spoon manufacturers. The name Rogers Brothers became a household word almost overnight. Other men with no further assets than this magic name were taken into rival partnerships; recriminations, scurrilous advertising and lawsuits followed in rapid succession. At least four Rogers companies were soon competing in the flatware field.

In the midst of all this commotion other Britannia hollow ware makers were not napping. Workmen were hired away from the Rogers plant to begin plating on Britannia pots and pans. The first electro-plated tea set offered for general public sale was made by Samual Simpson of Wallingford, Connecticut, in 1848. (Another authority places this honor with Marshall Forbes of Meriden.) Reed and Barton hired the star plater D. H. Peck away from the Rogers factory in this same year. Apparently Peck's results did not satisfy the fastidious Mr. Reed, for an expert plater, M. Brown, was brought over from England almost immediately. Under Brown's tutelage Reed soon became very proficient and his plating room began to turn out superb silver plated tea sets in the classic Reed and Barton design numbers 2700, 2800 and 2900.

Electro-silver plating captured popular fancy much faster in America than in England. Mid-century saw a three-sided competition developing in the silver plated field. One side was represented by Reed and Barton, another by the Meriden Britannia group and a third by the Rogers Brothers. Rogers made spoon blanks and plated hollow ware blanks bought from Reed and Barton and from Meriden. These latter companies, in turn, bought Rogers' spoons for their own trade. The "secrets" of plating were carefully guarded by rival organizations, but a constant pirating of workmen made any new development in one plant almost common property without benefit of patent right. Mead, of course, was almost completely lost in the shuffle as various Britannia manufacturers tried to corral some of the alleged potency of the Rogers Brothers process and name. Eventually, the original "Rogers 1847" Company was purchased at a very

high price by the newly formed Meriden Britannia Company, who then publicized its trade mark by one of the highest pressure campaigns ever staged in America.

Contenders and Consolidations (1850-1875). This was the period of open sesame in electro-silver plating, and of eventual settling and consolidation as the industry became of age. The quarter century opened with plans for New York's Crystal Palace exhibit in 1853 and ended with plans for the great 1876 Centennial Progress Fair at Philadelphia. In both instances American silver platers outdid themselves both with elaborateness of displays from their regular stock and by pieces expressly designed for the occasion. Although Reed and Barton and the Meriden Britannia Company led the procession in richness and variety of hollow wares, attention must-also be given to such rival Connecticut firms as Rogers Brothers (1847), Samuel Simpson (1847), Hall Elton and Company (1853), R. Wallace and Company (1854), and D. S. Stevens (1859). Space does not permit a separate listing of all the firms that engaged in the manufacture of silver plated ware during these twenty-five years. Some idea of their growth and decline is given in the following figures:

In 1859 there were 128 establishments, In 1869 there were 203 establishments.

In 1879 there were only 55 establishments left.

This reduction was achieved partly by business failures, but mostly by consolidations and mergers. In general, the great majority of new concerns founded in this era were platers rather than makers of the hollow ware blanks. Such items were purchased "in the metal" from concerns like Reed and Barton or Meriden Britannia Company, plated and stamped with the new company's name, and then sold to the trade in open competition with Reed and Barton or Meriden marked wares of identical shape. A representative sample of jobbing concerns that specialized primarily in plating is given below:

Medford, Wardell & Company, Albany, N. Y., 1855.

S. Cohen & Son, Boston, Mass., 1856.

S. F. Myers Co., Maiden Lane, New York, 1860.

Ball, Tompkins and Black, Johns St., New York.

Standard Silverware Company, Boston, Mass.

Roswell Gleason, Dorchester, Mass.

C. A. Bamen, Boston, Mass.

Lewis Cary, Boston, Mass. C. A. Allen, Chicago, Ill.

Middletown (Conn.) Plate Co., 1864.

J. W. Johnson, Maiden Lane, New York, 1869.

Meriden Silver Plate Co., 1869.

Holmes, Booth and Haydens, Waterbury, Conn., 1853.

Hartford (Conn.) Silver Plate Company. Manhattan Silver Plate Company, 1860.

Wilcox Silver Plate Co., 1867.

The period 1850-1875 also saw the rise of several new concerns that were to continue an independent existence in silver plating down to the present day. Inasmuch as Chapter VI is given over to these developments we mention here only the firms of Oneida, Gorham, Rice and Wallace.

While much plating continued to be done on a Britannia or white metal base, German nickel silver came gradually to the fore during the 1850-1875 period. This harder base metal was known and used by spoon manufacturers before 1850, but because of its toughness it was first thought unsuited to hollow ware manufacture. Not until 1857 did Edmond Porter of Taunton, Massachusetts, learn to spin "nickel silver". Thereafter Britannia metal was doomed. It remained only for rival plants to acquire the know-how before they also took over the newer and harder base.

Developments also occurred in the silver plating and burnishing processes, largely on the side of greater mechanization. Silver coatings of varying thickness could be put on an article, and by skillful burnishing the purchaser would be none the wiser as to how much silver plate his article had acquired. A good looking job could be produced by only three minutes in the plating bath, whereas the best and most permanent results required from three to five hours. Since the only guard on the silver in an article was the maker's reputation, it is easy to understand why the establishment of brand names was very important and why the phrase "Quadruple Plate" became widely known as indicating the greatest deposit of silver.

Rip-tide (1875-1900). In this post-civil war period, the plated silver hollow ware industry hit its full stride and rode a wave of popularity to an all-time production high. America and the civilized world at large were in an expanding, expansive mood. Plated table silver provided ostentation and elegance at small cost. Practically every wedding of local consequence received the ubiquitous plated silver tea service. Wedding silver is undoubtedly the source of most of the plated ware that people try to match and buy in today's antique mart. The great majority of it comes from the late 19th century, a period marked by bizarre shapes, elaborate ornamentation and an occasional simply designed piece. Victorian through and through, this silver is all in keeping with present day whimsical decorative moods. It is the table silver of a "gilded age", and quite properly is "plated".

The last quarter of the 19th century saw the final perfection of the Reed and Barton sales organization. This development, together with the consolidation of Meriden Britannia and other



Pitchers,

Hot Milk Pitchers,

Tea Erns,

Tea Kettles,

Vegetable Dishes, Card Receivers,

Pepper Boves, Nutmeg Graters,



Malasses Cups.

Dessert Knives,

Pocket Fruit Knives,

Butter Knives,

do gilt bowls,

Sardine Forks,

Maccaror: Forks.



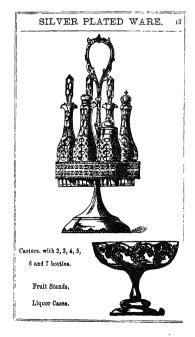


Gublets and Cuns.



Butter Dishes, with Covers. Plate Powder, for Cleaning Plated Ware, a superior article. Plate Brushes, &c.





major Connecticut companies (in 1898) as the International Silver Company, forever secured American world leadership in the field of plated hollow ware. In 1890 International controlled 75% of the country's output and Reed and Barton a large share of the remainder. Gorham had dropped its plated ware production in favor of sterling, and Oneida and Wallace had not yet hit their 20th century stride.

End of an Era. It is perhaps inevitable that the gay 90's, high point of plated hollow ware production, also marks the beginning of its decline. At the very time when silver platers were turning out shapes, forms and decorative pieces in greatest profusion, the buying public was beginning to turn its attention in other directions. Gone were the days when crowds stood spellbound before the 1876 Centennial exhibit booths at Fairmont Park, Philadelphia. The great Reed and Barton Progress Vase, a massive piece of symbolism four feet long by three feet high, was a thing all but forgotten. Gone too, was the Meriden Britannia Company's competitive Buffalo Hunt, and the Gorham Comppany's four foot by five foot Century Vase. Hotels no longer ordered the massive silver plated ice coolers such as the one located in the U. S. Hotel at Saratoga Springs. And gone was the mass market for "a silver tea set in every home and a castor on every table". Tastes in dinner wares were undergoing change. But the greatest factor of all was the falling price of silver. Silver prices had held rather steady at \$1.32 to \$1.36 an ounce during the 1850-1875 period; now under the impact of more and more mining prices fell and fell. In vain did silver platers cut their prices. The mass market no longer existed, and many who wanted silver dishes on their table could afford the sterling variety. A few of the old-line concerns continued to put out plated hollow wares in the new 20th century, but its general vogue was definitely passé. That is why we are not here interested in carrying our history beyond the year 1900.

It has taken almost an entire half century for plated hollowware to come back to popular fancy. Now, led by the antique interest, there is a brisk demand for the old patterns. Having now passed the 100th anniversary of silver plating in America, concentrated demand has sprung up. Attics and cellars are being ransacked for the remains of grandmother's tea set. Ladies are frantically searching for castor bottles to put into the old frames but recently found in a junk yard. American plated silver, after years of neglect, is once more respectable and desired. Fortunately, no matter how battered and worn the piece, this is one type of antique that can be restored to its pristine beauty. Furthermore, unlike antique glass and china, silver can be put into daily use without fear of breakage. The collector's investment is safe.

How to recognize Sheffield plate



Some of the marks of well-known Sheffield craftsmen (Courtesy of House Etranden Magazine July 1942)

| Boulsover, Thomas  | No Mark Traced.           | 1743 |
|--------------------|---------------------------|------|
| Hancock, Joseph    | IOS"HANCOCK<br>SREFFIELD. | 1755 |
| Smith, Nathaniel   | * 22                      | 1756 |
| Law, Thomas        | THO LAW EE                | 1758 |
| Tudor & Leader     | x7&e°                     | 1760 |
| Fenton, Matthew&Co | aaaa ‡                    | 1760 |
| Unidentified       | មាខាម                     | 1760 |
| Unidentified       | <b>69 69 69</b>           | 1760 |
| Unidentified       | ર્ગ કાં કાં કાં           | 1760 |

| TIAN BAAGE                 | 4 4 1 1 7 4 7              |      |
|----------------------------|----------------------------|------|
| Hoyland, John & Co         | 698 698 698<br>61 11 15 15 | 1764 |
| Boulton & Fothergill       | ⊕ <b>621</b> ⊕             | 1764 |
| Roberts, Jacob &<br>Samuel | <b>0</b> 513 *             | 1765 |
| Winter, John & Co          | war da Ag i                | 1765 |
| Morton, Richard            | an an an<br>100 E 000 E    | 1765 |
| Rowbotham, J. & Co.        | E *                        | 1768 |
| Ashforth, Ellis & Co       | 21 8 8                     | 1770 |
| Ryland, William            | No Mark Traced.            | 1770 |
| Littlewood, J.             | <b>⊕</b> plated            | 1772 |

# CHAPTER III MARKS AND MARKINGS



NE OF THE first things to know in handling plated silver wares is the distinction between English and American markings. There is a great deal of foreign silver in this country, especially that of English make. Add to all the true Sheffield (fusion) plate imported up to the middle of the 19th century, the large quantities of late Victorian English electro-

brought in after 1900 for the antiques trade and you have y sizable assortment. While the early fused Sheffield is y to be prized, it is a mistake to value the later English o-plate more highly than its American counterpart.

ne cannot identify American plated wares by shape alone. arly American platers copied English designs so closely that tot uncommon to find two similar pieces, one with English ngs, the other American. In their search for American, the authors have often been shown products with English under the impression that these were American made, more commonly, a piece with an obscure American mark red as "real Sheffield". One 19th century American comseemingly contributed to such deception; their wares are ed E. & J. B. Sheffield. True English Sheffield is never id in this way.

cause of such confusions, it seems advisable to begin this er with descriptions of some of the more common English plated marks. This is followed by a listing of authentimarks used by American makers of electro-plated silver v ware during the 19th century. Although American made usually carry the maker's pattern number as well as his mark, it is often easier to identify a pieces in terms of its of decorative treatment. Thus, the third section of this er carries suggestions for a general nomenclature of design.

iglish "Sheffield" Marks. No word in the silver field is more orked than is "Sheffield". Present day auctioneers and are accustomed to refer to any and all plating on copper her fused or electro) as Sheffield. The more obscure the the louder the claims. In this way any electro-plated copper sonably old design is passed off at very high prices. Most s late ware is English, but a great deal was not made at eld.

rtunately, a person can always protect himself if he knows stem of marking which both places and dates every true h product. The common practice is to use four separate marks. The first stands for the country of origin (England, Scotland, Ireland). The second stands for the town of manufacture and registry (Sheffield, Birmingham, London, Edinborough). The third is the date letter, giving the year of manufacture. This is followed by the maker's trade mark. For example, the following marks are taken from a tray in the author's collection:

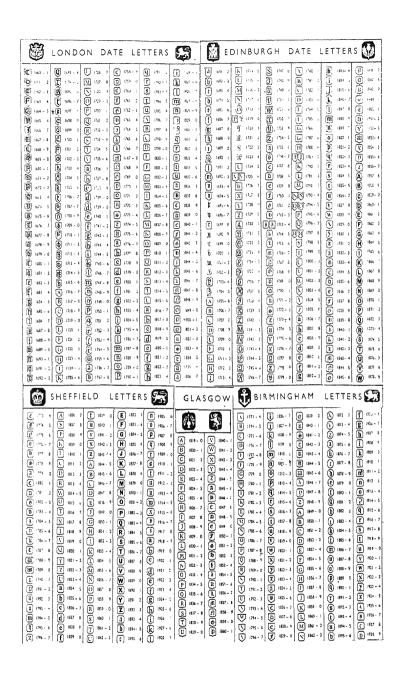
The first (Lion) mark identifies the piece as made in England; the second (Crown) mark shows it came from Sheffield; the third tells it was made in 1803; and the fourth identifies the maker as one W. Garnet. Sometimes, and especially on later wares, the maker's name is omitted. Also on this late ware one may find such abbreviations as EPC (electro-plated copper) and EPNS (electro-plated nickle silver). Some American makers (such as Reed and Barton) also used the EPNS initials, so these marks alone would not indicate an English piece.

On accompanying pages we show some of the more common marks of English fusion plate (Sheffield) makers, and a chart of

the date letters used by various British offices of registry.

One should remember that most English ware after 1850 is electro-plate and not as desirable here as an American product of similar age. Since much English electro-plate follows early fusion-plate design, the date letter assumes importance as a guide to value. Technically, it is a mistake to refer to all electro-plate on copper as "Sheffield". In England, so many of these pieces were sold under false pretenses that in 1911 the Sheffield Cutlers Co. had it established in court that the term "Sheffield Plate" could be applied only to articles made by the old fusion method of plating. Since America has no such law, we shall probably continue to have all copper base plated articles offered as "Sheffield".

Plated Silver and Silver Plate. It is now time for a definition of terms. The word "plated" is derived from the Spanish word Plata which means silvered. So plated silver is really "silvered silver" and a tautology from the standpoint of derivation. If we wish to square ourselves with philology, we would call all such wares (fusion or electro) "plated white metal". However, for practical purposes, we will keep the term plated silver and use it in further discussions always to mean electro silver plate. Instead of the awkward phrase fusion (Sheffield) plating, we shall use the covering term of silver plate. Even this meaning is not entirely a correct one. For plate properly refers to a dish that is usually thought to be made of the same material throughout. Previous writers have perpetrated the error of calling both Sheffield (fusion) and solid wares by the same term—silver-plate. But in continuing a practice already established, we have at least



set off the electro process wares by suggesting they always be referred to as plated silver and not as silver plate.

Marks on American Plated Silver. Very little fusion plating was attempted in the United States, but electro-plating here reached enormous proportions. A mere listing of 19th century firms engaged in its manufacture and marketing runs into the hundreds. On those here included the authors have established the existence of at least one authentic piece of plated hollow ware

bearing the marks noted.

The listing is alphabetical and gives, after the maker's name, the probable dates of production, the location (where known), and all marks attributable to this or a related firm. In general, marks before 1860 appear on special "coin discs" which are soldered on the bottom of the piece; thereafter marks are usually cut into the bottom of the piece itself. Numbers under the trade name or mark are the maker's identification of patterns; since no special system was followed by any company in marking its patterns, little attempt is made to use these numbers as a guide to collecting samples of each maker's ware. Slight variations in true maker's marks (as copied below) may also be found; in so far as possible the authors have described such variations as have appeared in their studies. Also they have attemtped to make this listing as complete as possible. Additional marks and markings will be included in later editions as they are brought to the authors' attention.

# A CHECK LIST OF MAKERS OF EARLY AMERICAN PLATED SILVER

Apollo Silver Co., New York. Now part of Bernard Rice's Sons.

Acme Silver Plate Co., 96 Beverly St., Boston, Mass. (1885-?).

Albany Silver Plate Co., 1890 (?) concern. Not listed in 1887 directory.

Allen, C. A., 182 State St., Chicago, Ill. Also B. Allen & Co., Mainly wholesalers of others' wares. (1887-?). If used, mark is firm name stamp.

Ames Manufacturing Co., Chicopee, Mass. (1870-1885?).

American Silver Co., Waterbury, Conn. and New York City. (1853-1899).

Aurora Silver Plate Manufacturing Co., Aurora, Ill. (1869-?).

Adelphia Silver Co., New York. (1890's).









Brooklyn Silver Co. Apparently out of business or merged by 1887.

Barbour Brothers, New Haven, Conn. Also Barbour Silver Co., Hartford and New York. Incorporated 1882, merged with International 1898.

Benedict, (M. C.) Manufacturing Co., Syracuse, N. Y. An 1890-plating concern.

Brodgers Silver Co., Taunton, Mass. (1880-1885). A short-lived concern obviously playing upon the popularity of Rogers name.

Buck Silver Co., Salamanca Plate, 1900 (?) concern.

Biggers-Rodgers Co., Wallingford, Conn. (1870-?). A short-lived concern not mentioned in the History of Wallingford Silver Plate Industry published in the Connecticut Circle 1944.

Clark Silver Co., Ottawa, Ill. An 1890 concern purchased by M. C. Benedict and Co. in 1900.

Connecticut Plate Co., (after 1890?)

Columbian Quadruple Plate Co., New York. (1893-?).

Curran, J. F. and Co., New York. An early 1860 company—short-lived.

Colonial Silver Co., New York. (1900-?).

Cromwell Plate Co. (The), Cromwell Conn. (1887-?). Short-lived concern. No known marks.

Derby Silver Co., Derby, Conn. Founded in 1873 by Edwin N. Shelion, Watson J. Miller and Thomas H. Newcomb. Makers of high quality hollow ware. Many patterns feature a conventionalized daisy motif on handles and knobs. Absorbed by International in 1898. Plant called Factory B. Machinery moved to Meriden by International in 1934.

Empire Silver Co., 1890 (?) concern. Not listed in 1887 directory.

Forbes Silver Co., Meriden, Conn. Founded 1890 by Marshall Forbes. Absorbed by Meriden Britannia Company (International) about 1898.









Faber, William, & Sons, Philadelphia, Pa. (1828-1887?). Also Farber Brothers, a New York concern still in existence. Firm name mark is used.

Filley, Harvey & Sons, 1223 Lieper St., Philadelphia, Pa. First known as Filley, Mead and Caldwell (1850), the elder Filley learned his trade from John Mead and went into business for himself. In 1859 E. T. Freedley (Philadelphia and its Manufacturers) states "Mr. Harvey Filley has established an enviable reputation in the manufacture of silver plated wares. We notice he announces an article in nickel silver." Still in business in 1887.

Gem Silver Co. (1899-?). Name mark.

Gleason, B. & Sons, Dorchester, Mass. An early silver plater of the 1860's and 1870's. Several design patterns attributed to the founder. Marked B. Gleason.

Gorham Manufacturing Co., Providence, R. I. An early jewelry and silversmithing concern. Began making electro-plate in 1863. This was never a main line of the concern and was discontinued about 1900. See special discussion in Chapter VI.

Hurly (John) Silver Co., Scriba, N. Y. An 1890 concern purchased by Benedict Silver

Company in 1894.

Hall, Elton & Co., Wallingford, Conn. Founded about 1837 (under another name) for the manufacture of Britannia ware. Active in silver plating 1860 to 1880; merged with Meriden Britannia Co. 1882.

Hall, Boardman Co., New York and Philadelphia. A concern specializing in the southern trade until the Civil War. Marked

with maker's name.

Hartford Silver Plate Co., Hartford, Conn. In business in 1887 and believed active for some time thereafter.

Hart, Lucius, Philadelphia, Pa. An 1856 advertisement states he made "silver plated Britannia goods for wholesale." Mark unknown.

Holmes, Booth & Haydens, Waterbury, Conn. An early (1853) silver plating concern. FILLEY













Listed in 1887 directory. First known as Holmes and Tuttle Manufacturing Co. (1851) and later as Holmes & Edwards.

Holmes & Edwards Silver Co., (The), Stratford, (and later Bridegport), Conn. Incorporated 1882. Merged with International in 1898.

Homan & Co., 19-18 E. Seventh St., Cincinnati, Ohio. The earliest and most active plating concern in the West. Founded about 1860 and continued in business until after 1900. Shared with Meriden Britannia Company the huge market opened by Sears Roebuck's mail order house.

International Silver Co. Founded in 1898 merger. Largest silver plate company in the world.

Lyons Silver Co., Lyons, N. Y. About 1890. Short-lived.

Manning Brothers. Founded 1860. Mark

Madison Silver Plate Co., Madison, Ind. (1887-?). Mark unknown.

Maltby, Stevens & Curtiss Co., Wallingford, Conn. (1879). Later (1896) the Watrous Manufacturing Co. Merged with International in 1898. Mark unknown.

Manhattan Silver Plate Co., 23 John St., New Yor, N. Y. An early 1860 Brooklyn concern. Incorporated 1877. Indian is presumably the earliest marking. Merged with International 1898.

Meyer & Warne, Philadelphia, Pa. An early (1855) silver plater, specializing in white metal wares. Mentioned in 1859 directory, not listed in 1887 directory. Mark unknown.

Mulford, Wendell & Co., Albany, N. Y. (1855-1865?). An early concern doing mainly a jobbing business with other's wares. Firm name mark.

Mead, John O., Philadelphia, Pa. Reputedly America's first successful electro-silver plater. In business in 1840, listed in 1859 directory, not listed in 1887 directory. See special discussion in Chapter II. Mark. Later Mead & Sons, then Filley & Mead. HEG













MEAD

Manning, Bowman & Co., Meriden, Conn. A short-lived concern, listed in 1887 direc-

Meriden Britannia Co. (The), Meriden, Conn. Founded 1852 by H. C. Wilcox. By 1863 the largest manufacturer of silver plate in America. Merged with International in 1898. In marks, the star below the scales indicates base of nickel silver.

Meriden Silver Plate Co., Meriden, Conn. Founded 1869, merged with International

in 1898.

Middletown Silver Plate Co. (The), Middletown, Conn. Incorporated 1864, merged with International 1899.

McConnell, (D. H.) & Company, New York.

(1895-1900).

New Amsterdam Silver Co., New York. 1890

period.

New Haven Silver Plate Co. 1890 period. Mark unknown.

Ohio Silver Plate Co., 214 Wade St., Cincinnati, Ohio. See Queen Silver Co.

Oneida Community Silver Co., Oneida, N. Y. Made little hollow ware before 1925. See special discussion in Chapter VI. Parker & Casper Britannia Co., West Meri-

den. Conn. Founded about 1860. Taken over by Middletown Silver Plate Company in 1869.

Pairpoint Manufacturing Co. (The), New Bedford, Mass. Founded about 1880. Made both glass and silverware; very active until 1900.

Parker, Charles, Co., (The), West Meriden. Conn. Listed in 1887 directory. (See Parker and Casper.)

Philadelphia Plate Co. An 1890 concern: not

listed in 1887 directory. Poole Silver Co., Taunton, Mass. Founded

1893 and still in business. Puritan Silver Co. 1890 period. Not listed in 1887 directory.

Pittsburgh Silverware Co., Pittsburgh, Pa. Listed in 1887 directory. Mark unknown.

Queen Silver Co., Cincinnati, Ohio. (1888-?). Mark unknown.























Reed and Barton, Taunton, Mass. Earliest of the Britannia silver plate companies. Founded as Crossman and Babbitt in 1824. Began electro-plating about 1848. Early pieces may carry name of Leonard, Reed and Barton. See special description in Chapter IV.

Redfield and Rice, New York. Founded 1867. Later Bernard Rice's Sons (see below).

Rice's Sons, Bernard. A merger of several New York companies, still in business. Shepard and Rice, also Apollo Silver Co.

Richfield Plate Co. 1890 period. Not listed in 1887 directory.

Rockford Silverplate Co., also Sheets Rockford Silverplate Co., Rockford, Ill. (1873-1903).

Rogers Brothers, Meriden, Conn. Originally Brothers before they worked for Meriden Britannia Company.

Rogers' and Brother, Waterbury, Conn. Founded by Asa and Simion Rogers in 1858. Listed in 1887 directory. Mark

Rogers, William, Manufacturing Co. (The), Hartford, Conn. and New York City. Founded 1865 by William Rogers and his son Wilson Rogers. Manufactured flatware primarily. Merged with International 1898.

Roger Manufacturing Co., 1033 Walnut St., Philadelphia, Pa. Listed in 1887 directory. Mark unknown.

Rogers & Hamilton Co., (The), Waterbury, Conn. Founded 1866. Merged with International 1898. Mark unknown.

Rogers, Smith & Co., Hartford, Conn. Founded about 1856 by G. W. Smith and William Rogers. Moved to New Haven 1862, and later to Meriden.

Sheldon and Feltman, Albany, N. Y. Early 1850 Britannia manufacturer. Did little electro-plating.

Schade, M., 56-58 Ainslie St., Brooklyn, N. Y. Listed in 1887 directory.

Strickland, R., and Co., 516 Broadway, Albany, N. Y. First listed in 1857 directory

























as a manufacturer of "plated ware". Continued in business until 1884. Ralph Strickland died in 1889.

Schultz & Fisher, San Francisco, Calif. Largest maufacturers west of the Rockies. Founded 1868. Listed in 1887 directory. Mark unknown.

Seymour, Joseph, Sons & Co., Syracuse, N. Y. Listed in 1887 directory. Mark unknown. Shaver, C. C., Utica, N. Y. Silversmith and silver plater. Listed in 1887 directory.

Mark unknown.

Simpson, Hall, Miller & Co., Wallingford, Conn. Incorporated in 1866. Merger of Samuel Simpson (first plater of hollow ware 1847) and another concern. Merged with International in 1899.

St. Louis Silver Co., St. Louis, Mo., 1880's. Standard Silverware Co., 86 Washington St.,

Boston, Mass. Founded in 1870's.

Smith, G. W. An early (1850) Albany, N. Y. plater, who founded (with William Rogers) in 1856, the Rogers, Smith Co. presumed mark shown.

Superior Silver Plate Co., New York. (1895). Southington and Co. An 1880's concern (?).

Not listed in 1887 directory.

Strong Manufacturing Co., Winsted, Conn. Listed in 1887 directory. Mark unknown.
S hultana Silver Co. 1880 period pieces. Not listed in 1887 directory.

Tufts, James W., 33 Bowker St., Boston, Mass. Incorporated 1881. Listed in 1887

directory.

VanBergh Silver Plate Co., Rochester, N. Y. Founded 1892 by F. W. and M. E. Van-Bergh. A third brother became a partner in 1898. Sold to Oneida Community in 1925 and machinery moved from Rochester to Oneida in 1926. All hollow ware stamped as VanBergh S P, V. B. C. or V. B. Co. NS.

Vanderslice, W. K., & Co., San Francisco, Calif. The pioneer silver plate firm west of the Rockies, founded 1859. Listed in

1887 directory. Mark unknown.

Victor Silver Co. Not listed in 1887 directory. Presumably in business around 1890-1900.















Wallace, R., & Sons Manufacturing Co., Wallingford, Conn. Began in 1834 as R. Wallace, to manufacture flatware; after several mergers became in 1871 the present firm. Made little hollow ware before 1900.

WALLACE M'F'G Co.

Winsted Silver Plate Co. Not listed in 1887 directory; 1890 period pieces made.

SILVER CO

Wilcox Silver Plate Co., Meriden, Conn. A Wilcox Company was informally organized about 1840 to distribute wares made by independent Meriden dealers; this was forerunner of the Meriden Britannia Company (1852). Incorporated Company under own name in 1867. Merged with



International in 1898.
Williams Brothers Manufacturing Co., (The),
Naubuc, Conn. Listed in 1887 directory.



Mark unknown.

Warren Silver Plate Co., New York, N. Y.
Not listed in 1887 directory. Presumably
an 1890 concern. Mark unknown.



Watrous Manufacturing Co., Wallingford, Conn. The 1896 name for Maltby, Stevens & Co. Merged with International in 1898.



Webster Manufacturing Co., Brooklyn, N. Y., 1859. E. G. Webster and Brother 1863; E. G. Webster & Son, Brooklyn 1886. Finally merged with Meriden Britannia Co.



Types of Decorative Design. Besides the marks on American plated silver, identification is often aided by stating the type of decorative design that is used. The authors have found no readymade nomenclature for decorative treatment. What one maker calls "chased" another refers to as "etched". However, after careful study of the similarities and differences in these trade descriptions, it is thought the following terms will be found generally useful.

Plain or Fluted Design. A hollow ware article without any embossing or embellishing upon its surface. Characteristic of the earliest (before 1850) period of manufacture and of plated hotel ware (after 1870).

Gadroon Rope or Beaded Edge. A type of decorative treatment applied to both early (before 1860) and late (after 1890) wares of otherwise plain design.

Deeply Chased. Designs deeply cut in the metal after hollow ware piece has been spun. Most characteristic of 1860-1870 design.

Lightly Etched. A slight scratching of design on the surface of the article. Sometimes called "bright cut", especially when done on a dull (satiny) finish background.

Embossed. Slightly raised design (of flowers, etc.) in the metal, often accompanied by a special dull (satiny) finish background.

Applied Band. A decorative raised band of conventionalized pattern applied to otherwise plain articles.

Hammered. An all over hand-hammered effect. Introduced in the 1880's by Reed and Barton and the Derby Silver Company.

Repouseé. An allover raised decorative treatment introduced by Reed and Barton in the 1870's and reminiscent of the Re-

pouseé work of early 19th century solid silversmiths.

Besides "pure pieces"—that is, those using only one of the above decorative treatments, there are a number of combination patterns. A brief study of the pure examples pictured herein will be found helpful in describing similar articles that one wishes to buy or sell. In fact, these varied terms for design will help not only to identify a particular manufacturer's wares; to an even greater extent they will aid in dating the pieces in question.

Value in Plated Wares. While fusion "Sheffield" plating has always been in great demand, only recently has there been a movement to preserve and restore to use the electro-plated wares. Considerable English electro-plate has by now been imported for the antiques trade, but a far more desirable target for the collector is the American product. Already the discerning collector has begun to value early American electro-plate above all others. He realizes that such wares are greatly under-priced in today's antique market and are due for an appreciable rise. A glance at any of the original catalog pages which follow is a convincing evidence on this point. For example, a plated dish is originally priced at ten times its current asking price, largely because there has been no book to aid identification and pricing,—but a similar article in pressed glass, now well publicized as "antique", is selling for ten times its original value. Electro-plated ware was and still is quality merchandise. Whereas today's greatly over-priced "antique" pressed glass was often given away with cereal, silver plated ware was sold at a high price. It was never as plentiful as pressed glass and—what with the vast quantities given away in the last war's scrap drives—the remainder is well worth preservation for use.

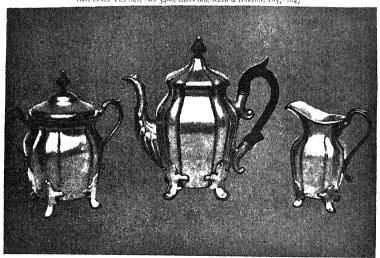
A System of Identification. The authors have planned the remainder of this book to aid in easy identification of American

silver plated wares. Following a discussion of major American makers, separate chapters are given to descriptions of different types of hollow ware (tea sets, castors, etc.) The reader who has a piece he is trying to identify or match will first look for a similar picture under the chapter given over to the article in question, describing his piece as like or similar to one pictured on left or right top, middle or bottom row of a given page. Variations in decorative treatment from the nearest similar picture can probably be described in terms of the phases suggested above. Finally, the maker's mark can be checked against those appearing in this chapter. By this system of reference it is hoped to establish a standard nomenclature and method for the identification and proper valuation of American silver plated hollow ware.





Britannia Tea Set, No. 3400, Leonard, Reed & Barton, 1837–1847



BRITANNIA TEA SET, No. 1507, REED & BARTON 1846

# CHAPTER IV

### REED AND BARTON

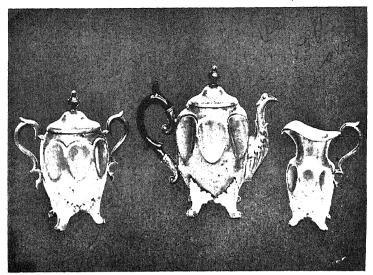


HEN Isaac Babbitt of Taunton, Massachusetts, announced (in 1824) his ability to make "Britannia metal superior to all others," he little realized that this was laying the foundation for one of the greatest American plated silver firms. He and his partner, William Crossman, first contented themselves with making small articles, and not until after

several consolidations and a period of years did the present concern of Reed and Barton emerge (in 1840) to carry a great tradition of fine craftsmanship throughout the Victorian era and down even to the present day. The story of the growth and development of this firm typifies the entire plated silver industry.

Early Operations. Of the first work of Babbitt and Crossman we have scant information. The metal was apparently first cast in molds after the fashion of early pewter, and only by much experimentation did these partner-operators finally discover how to roll their Britannia metal and spin it into interesting large pieces of hollow ware. First products were Britannia inkstands, shaving boxes and cups. Late in 1826 a two-story brick structure was built for the special requirements of Britannia manufacture and equipped with a rotary valve steam engine to operate rolling mills and spinning lathes. A partner, William West, was taken into the firm in 1827 and the first American Britannia teapots were turned out in quantity. In 1839, Babbitt sold his interests and another new partner, Z. A. Leonard, was acquired. concern was now known as Crossman, West and Leonard. Business continued to improve and the need for expansion brought demands for additional capital. Hence, in 1830, the partnership was dissolved in favor of a stock company, The Taunton Britannia Manufacturing Company. A new plant was built wherein water power supplemented steam. There, tea sets and castor frames were turned out in abundance. This company, however, suffered greatly from the general depression of the 1830's Even consignment selling did not return sufficient income on the investment. By the end of the decade, the company had to be reorganized with two new, aggressive partners.

Rags to Riches. The year 1837 launched a fresh effort to evolve a stable industrial concern for the manufacture of Britannia tablewares. Some information of the founding of Leonard, Reed and Barton has survived. Apparently, Leonard was the chief stockholder of the now inactive Taunton Britannia Com-



BRITANNIA TEA SET, No. 1505, REED & BARTON



Britannia Tea Set, No. 3000, Leonard, Reed & Barton, 1837-1847

pany. He put more capital into the new concern, whereas Henry Reed and Charles Barton contributed mainly "know how" and tools. Times were bad in the year of founding, and the staff consisted of the three partners and one employee. To Leonard fell the duties of selling and bookkeeping. Henry Reed was metallurgist, factory superintendent and boss spinner. Barton was in charge of the soldering department. Amidst such empty titles work was begun and some tea sets put out. But the money panic was still on. Leonard, Reed and Barton saw concern after concern fail around them. Still they struggled on, and by another year were keeping a very small force of men continuously busy. The reputation of their wares was excellent and soon they could not meet the market demand with their small concern. Expansion was indicated, but with the ghost of the Taunton Britannia Manufacturing Company still vivid, the partners would borrow no money. Some conflict appears to have existed between the monied Leonard interests and the craftsmen Reed and Barton Therefore, in 1840, we find the latter partners buying out the Leonard interests, and beginning business under the firm's present day name. Reed now began to enlarge production facilities out of profits, and by 1845 had a force of thirty men at work. Dividends were first declared in 1846.

Success and profits at last after several decades of experience on the side of both production methods and financial control! The new firm, rich in tradition, was soon to grow fat as the years of early experimentation began to pay off.

Henry G. Reed. Circumstances placed the domination of of company management under Henry G. Reed, but he centered his activities more on the work bench than at the office desk. From 1837 to 1859 he was continuously active in working through the problems of factory management and production, both with the older Britannia ware and with the newer electro-plate. It was his genius as a production boss during a period when the concern underwent one of the most profound changes ever to overtake an industry, that made the name Reed and Barton emerge triumphant as the leading maker of quality plated wares in America.

The twenty years (1839-1859) under Reed's dominance were the most critical in Reed and Barton history. First there was the transition from Britannia to electro-plate. Second, there was the great upheaval in American tastes for silverware design which had to be coped with and mastered.

Henry G. Reed accomplished all these transitions for his firm with great foresight and precision. He developed a generation of fine factory workmen and set the standards for craftsmanship that have always distinguished Reed and Barton wares. Con-

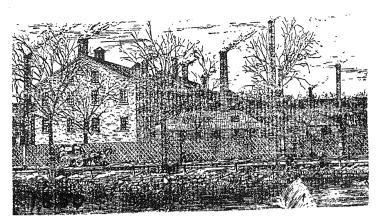


[48]

stantly alert to market trends, he was quick to see that electroplate spelled the end of the Britannia era. Less than a year after the formation of the Rogers Brothers, Henry Reed was laying plans for his own plating department. He hired D. H. Peck away from the rival Connecticut firm to set up his Smee battery and vats at Taunton. Burnishers from Connecticut quickly followed, and soon a family named Rogers came from England to work in this department. Reed learned the plating technique himself from Peck and an English worker named Brown. Until 1850 he personally supervised this department, while educating a Taunton boy, George Smith, to be the next plating boss. But it was in the design field where Reed made his most spectacular advances, and for which the record is ever preserved in solid metal.

The period of Reed's dominance coincides with a literal flowering of Reed and Barton design. Increasing mechanical skill in operating lathes and cutting machines gave impetus to decoration. The first chaser was brought to Reed and Barton in 1852 and began to incise floral designs on the previously plain surfaces. As the taste for high design continued to grow, Henry Reed devised machines to cut fine geometrical patterns in the metal and demonstrated that he could make scrolls and curlicues as the mode required. The public demanded new and original shapes in their tea sets as well as high ornamentation. And here again Henry Reed led the way. As shown on an accompanying page, he patented a number of tea set designs during the 1850's and 1860's. Though entirely self taught, we can say that these dsigns compete quite successfully with those of William Parkin (his special designer brought over from England in 1854). That Reed's energies should have been diverted to design during his company's flush years is due largely to the fact that everything else in the factory was going so smoothly. A man who must have some mode of creative expression, Reed worked out his new patterns in wood, and around Taunton was known as a "champion whittler."

Challenge of a Rival. In 1850 Reed and Barton was the largest company in the plated silver industry. The average Britannia plating factory employed about fourteen men, whereas Reed and Barton hired well over a hundred workers. However, two years later, the merging of several small Connecticut shops into the Meriden Britannia Company, plus an aggressive new selling organization, developed a challenge to Reed and Barton supremacy. Up to this time Reed and Barton had devoted little or no attention to the sales problem, relying on quality alone to create a steady demand. But with a high-pressure rival in the field, they must respond sharply and with new methods. Sales management had never been within the talents of Henry Reed;







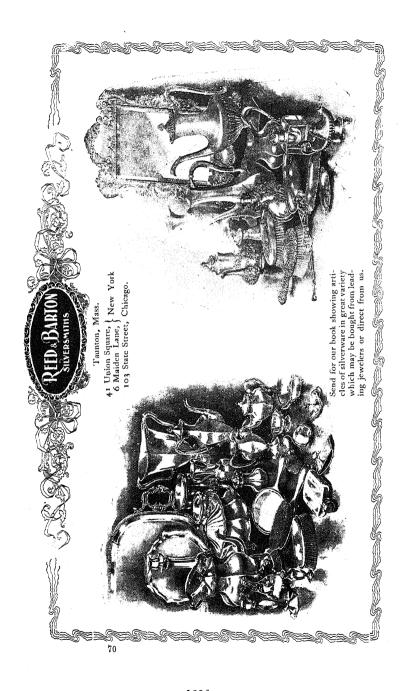
but with a rare ability to diagnose his own limitations, he turned to the potentialities of a young salesman, George Brabrook, soon to become as important to the Reed and Barton lifeline as Reed himself.

George Brabrook. Reed and Barton's shift to marketing emphasis, which came in the 1860's, is closely associated with the rise of young George Brabrook to position and power. The forty years of Brabrook's administration from 1860 to 1900 divides itself into two equal periods. First assigned responsibility for marketing the company's ware, the ageing Henry Reed soon entrusted to Brabrook the financial management of the company as well

During the Civil War and immediately after, Brabrook allowed many jobbers and small plating concerns to buy Reed and Barton spun hollow ware "in the metal." Heavy purchases of this type was made by Ball, Black and Starr, Young, Smith Redfield and Rice, Lucius Hart, J. O. Mead, and the Rogers Brothers. In this way he could somewhat compete with the overall volume of the Meriden Britannia Company. But as times grew a bit more hard and buyers no longer flocked to his salesmen's hotel rooms, he decided to concentrate on advancing the Reed and Barton plated line by direct advertising to the American public. A new field of entry was in hotel ware. Mammoth hotels were being built in all the large cities of the country, and all demanded a good quality of plated hollow and flat ware. Brabrook introduced the Reed and Barton line in 1860 with contracts for the Palmer House (Chicago), Astor House (New York), etc. Competition was keen for this trade, for there was good advertising in the use of Reed and Barton plate by the town's leading hotel. Simple, attractive patterns dominate the hotel field, and many collectors especially prize this highly durable ware.

Reed and Barton followed Meriden Britannia Company into widespread newspaper advertising. They entered special designs at various industrial fairs and won many prizes; when Meriden Britannia Company brought out its illustrated catalog, Reed and Barton quickly followed in 1868. Their first catalog "in the grand manner" appeared in 1877, their second in 1885. Both have been used extensively to illustrate the present book. Both were displayed locally by jewelers and both sold silver in large quantities to an awakened public.

A Changing Market. The prosperous growth of Reed and Barton business during the 1860-1880 period of Brabrook's management reflected the general state of commercial affairs throughout the country. Population was expanding ever westward, and Reed and Barton products followed the frontier. But this pros-



perity in plated ware was not to continue except with even greater efforts at selling. The tremendous popularity of electro-plated wares was no more immune to the shifting whimsey of taste than the old Britannia product which it had displaced. The "new and better" product which now challenged the market was solid silver. Brabrook met this challenge by (a) making plated ware more attractive than ever, (b) putting Reed and Barton into the sterling silver field. His efforts in the first instance developed a continuing high demand—for the plated product during the rest of the 19th century.

Style Trends. In a company's history extending over three-quarters of a century, one can readily trace those changes in style and design which characterize the development of Victorian plated silver. The Britannia teapots, sugar bowls and creamers of the 1830's and 1840's are almost exact duplications of the early English wares. The first break-away from lines of classic simplicity occurred with the fluted type of pot. Next the fluting was kept on only part of the bowl, the rest being pinched in and plain. Pedestal type of tea sets next developed the rounded "pigeon breasted" style, and were followed by the pedestal base patterns 2700, 2800 and 2900 of the 1840's. The change to footed styles occurred in patterns of the 1850's. Shape of bowl also became more unique, as illustrated on an accompanying page.

High footed styles with much chasing followed in the late 1860's. The period of elaborate over-ornamentation and "original design" of the 1870's and 1880's gave way eventually to simple decorative treatments, with late 19th century shapes featuring a return to the European style (Renaissance revival). The cycle thus completed (1825-1900) contains much that is distinctly original and American.

Reed, Barton and Company. The collector of plated silver is not to be confused if an occasional late 19th century article is found with a Reed, Barton and Company marking. This is not the original concern, but a contender which sought to capitalize on the old firm's name. Trade mark protection laws in the 19th century left many loopholes for unethical practice. In 1886 a new concern started an electro-plating business in Taunton. Behind it was the resources of Charles Barton's heirs, who appear to have been dissatisfied with the settlement affected when Reed and Brabrook bought out the Barton interests at the latter's death. The managers of the new enterprise were Edward Barton, son of Charles Barton, and a Waldo Reed,—no relation of Henry Reed but a son-in-law of Charles Barton. Their venture was soon distributing increasing quantities of inferior wares to the trade. Possibilities of confusion were endless—with some dealers mis-

taking the new concern for the old, while others not on the old company's accepted list began to advertise that they sold Reed and Barton wares. Reed and Barton brought suit, but lost. However, as the new concern hit hard times and was on the verge of bankruptcy, it was finally bought out in 1892 by the larger concern and its competitive affair terminated. Thus was met the one and only attempt to capitalize on the famed Reed and Barton name.

Conservative Craftsmanship. This phrase is chosen advisely to characterize the firm of Reed and Barton. From small beginnings it has grown to a position of unrivaled leadership in the plated silver field. Development has been outstanding both in craftsmanship and in conservative business management. It is no wonder that this firm was chosen by Harvard University for inclusion in its studies in Business History. We quote below from their recent book (G. S. Gibb, The Whitesmiths of Taunton, Harvard University Press 1943) a concluding summary.

Thoroughly American, or perhaps thoroughly Yankee, were the origins. Raw, untutored ingenuity founded the firm. Crusty New England stubbornness and thrift carried it through the crucial beginning years. Success has been the product of occasional inspiration coupled with unceasing manual labor. These factors do not constitute an unusual story, but the results of conservative, consistent business policy are startling when viewed over the long period of time which Reed & Barton's life encompasses. From 1824 to 1943 the net worth of Reed & Barton increased from \$2,000 to \$1,549,012. Of the increase, 14 per cent represents contributions of capital by owners; 86 per cent has come from reinvested earnings — in Henry Reed's words from "just putting one dollar on top of another." The sums distributed to owners and employees over the period can only be surmised.

Long-continued and remarkably stable prosperity has been a fundamental characteristic of Reed & Barton. The factors responsible for that state of affairs are neither subtle nor numerous. Caution in all business affairs constitutes a primary explanation. From one generation to another the precedent of conservative policy has been passed down, and seldom in the course of years has precedent been ignored. The refusal to experiment heavily in untried fields or to expand operations on other than the basis of reinvested earnings cost the company its early position of leadership in size and scope of productive facilities, but the reward has been a stability of organization and a permanence unique in the industry.



## Meriden Britannia Co. "Silver Plate that Wears."

Especially suitable for gifts, as the quality is so well-known. Made in a great variety of articles and sold by leading dealers everywhere. Send for our Free Book of Illustrations. MERIDEN BRITANNIA CO., MERIDEN, CT., 208 Fifth Ave., NEW YORK.

Trade-mark on spoons, knives and forks. 1847 insures the genuine.

'**1847** Rogers Bros.'









SILVER: PLATED WARE The Meriden Britannia Company,

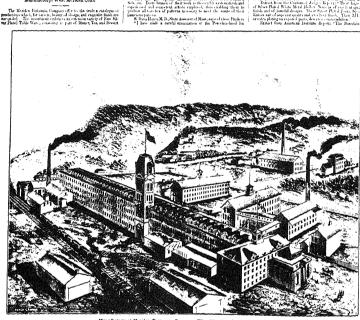
46 EAST 14TH STREET, Union Square, NEW YORK

Manufactory, West Meriden Conn.

The expectly of this middlichemen is early as a could the presentence is equilible that in the late of the result of recognity as common objective. We cannot between the former of period and an administration of the same former of the same f







Manufactory of Meriden Britannia Company, West Meriden, Conn.











#### CHAPTER V

#### MERIDEN-INTERNATIONAL GROUP



HE LARGEST silver plating concern in the world, today just as yesterday, is located in and around Meriden, Connecticut. Meriden got its start early as an important center of hollow ware manufacture. Here, in 1808, Ashbil Griswold set up a little pewter and Britannia shop on land now occupied by Factory D of the Meriden Britannia Division of

what is now the International Silver Company. To this pioneer shop came as apprentices most of the young bloods who in the next fifty years were to make the names of Meriden and Connecticut synonymous with silver plated ware throughout the world. The story which unfolds from such simple beginnings is a monument to American ingenuity and industry.

H. C. Wilcox and Company. As the number of independent Britannia shops grew, the problem of distribution and sale became all important. Distribution in the 1840's was handled through the efforts of Horace Wilcox and his brother Dennis, who early formed the H. C. Wilcox and Company to act as selling agents for independent Connecticut shops making Britannia and plated ware. Their mark might be said to be the first that can be attributed to the present-day Meriden-International Group.

Horace C. Wilcox was a man of practical business ability and great vision. He saw the advantages to be gained by uniting the independent Britannia makers — just then struggling to get into production with the newly developed silver plating process. Largely through his efforts the Meriden Britannia Company was formed in 1852—the first of the series of mergers that has characterized the growth of the Meriden-International Group. Later, Wilcox's name was associated with a new firm established exclusively to silver plate Britannia articles made in Meriden and vicinity. This Wilcox Silver Plate Company began business in 1867 and was merged, along with the rival Meriden Britannia Company, to form the International Silver Company in 1898.

Meriden Britannia Company. Founded in 1852 to polish, plate and ship the roughly spun Britannia products of little Meriden shops, this concern met with an almost instantaneous success. In its first complete year of operation the new company sold \$300,000 worth of wares and declared a 50% dividend. As business further increased, the plant itself grew to enormous size. Additions were made almost continually in the 1860's and 1870's.

Meriden Britannia Company set out early to capture the mass

market. In the beginning they were frustrated by two rival American concerns, the Rogers Brothers Manufacturing Company of Hartford, Connecticut, and Reed and Barton, of Taunton, Massachusetts. The first concern Meriden handled by absorption (1858), and the second by developing cheaper manufacturing methods. As seen in accompanying pages, their 1860 and 1870 advertisements claim unrivaled leadership in silver plated ware. The Meriden Britannia sales mark is used on hollowware, and the 1847 Rogers Brothers mark is retained primarily for flatware. Meriden Britannia Company is the parent organization of International Silver Company (1898) and its largest single unit. It has produced plated hollowware in vast quantities uninterruptedly from its earliest days, so that a piece of marked Meriden Quadruple plate is the easiest of all old plated wares to acquire today. A set of catalogs of this company is an almost complete compendium of plated silverware from 1850 to 1900, for whatever styles were originated elsewhere, Meriden quickly copied.

Rogers Brothers. The collector of early American plated silver will find a considerable confusion surrounding the name Rogers, and of the several companies bearing that name. But it is safe to say that all of these were sooner or later absorbed by the Meriden-International Group, thereby giving the present-day concern just claim to a valuable trade name—"Rogers 1847."

As mentioned in the second chapter, the year 1847 marks the first highly successful commercial exploitation of plated silver in America. The Rogers Brothers - William, Asa and Simion were all involved. Asa had begun to experiment with electroplating as early as 1842 in East Granby, Connecticut, whereas has brother William was making coin silver spoons in nearby Hartfort. Apparently the early Rogers plating experiments were unsuccessful, for not until John O. Mead (who learned his plating techinque in England) was brought in (1845) did much progress result. The Rogers Brothers Manufacturing Company (founded 1847 after dissolution of the Mead and Rogers partnership) first made only flatware; but by 1850 they were purchasing hollowware "in the metal" from Reed and Barton and the Meriden Britannia makers, giving it a coating of silver plate, and winning Grand Prizes in all the marts of the world. One of the authors has a family tea set from this early period in which the original Meriden Britannia Company's mark shows slightly beneath a superimposed Rogers Brothers marking.

Naturally the Meriden Britannia Company viewed the rising star of Rogers Silver Plate with no great favor. They realized at once the drawing power of the Rogers 1847 trade name and began a "dicker" for its use. Not until 1860, however, did Meriden have the Roger Brothers under contract, and then only on a



# Wm. Rogers Manufacturing Co.,



SILVER PLATED TABLE WARE.

Post Office Address, Brance 30.

ON SPOONS.

WM. ROGERS & SON, A. A.

WM. ROGERS & SON, 42

WM. ROGERS & CON, 42

ON SPOONS
WM ROGERS MFG. CO. A. A.
ON SCHILLES.
WM. ROGERS MYFG. 12



HARTFORD, CONN., May 19, 1881.

We begin out contained to the following FACTS in relation to a circular proportion to contain extracts from the HARTFORD DAILY COLRANT AND HARTFORD DAILY TIMES of the 7th

- 1st. THAT SUCH CIRCULAR IS A BASTARD for its author is ashamed or afraid to acknowledge his paternity by signing his name).
  - 2d. THAT THE ENTRACTS ARE TAKEN FROM PAID ADVERTISEMENTS.
  - 3d. THAT THE ESSENTIAL PORTIONS OF SAID ADVERTISEMENTS are utterly falsa.

We wish the 1-the to understand that we are intermined to protect our Trade Works and we therefore content of desires account purchasing a uniform so of our respect and well known strongs indeed only protected against all suits judgments, tests and lead expresses to the written greaters are proposable parts.

Yours respectfully,

WM. ROGERS MEG. Co.

part-time basis. This oversight caused the Meriden Group no end of embarrassment; for the Rogers Brothers, with Yankee shrewdness, employed their spare time away from the Meriden plating vats in various rival concerns bearing the Rogers name. William Rogers had left the parent Rogers Brothers Manufacturing Company in 1856 to form with George W. Smith the Rogers and Smith Company of Hartford and New Haven. In 1858 the other two brothers had founded Rogers and Brother in Waterbury, Connecticut. In 1860 the original Rogers Brothers Manufacturing Company and Rogers, Smith and Company were supposedly merged and all three brothers placed under contract to the Meriden Britannia Company. But Asa and Simion still worked with Rogers and Brother at Waterbury, and Williamnot to be outdone-founded, about 1865, William Rogers and Son. Greatly vexed, the Meriden Britannia Company agreed to pay William Rogers, senior, \$500 a month in advance for 120 months under the assumption he would bring control into his disordered house. The New York Mail of April 1, 1868 carried this announcement.

#### ROGERS BROTHERS INTERESTS UNITED:

"The subscriber finds it the part of wisdom to reunite the Rogers Brothers interest in the manufacture of Electro Plated Ware and to this end an arrangement has been perfected by which from this time all clashing will be avoided in Rogers Brothers' stamp. As all Rogers Stamps borrow their importance from the old Rogers Brothers' reputation, it has been deemed best to perpetuate this Stamp as it is so thoroughly known throughout the country and from this time the old stamp of

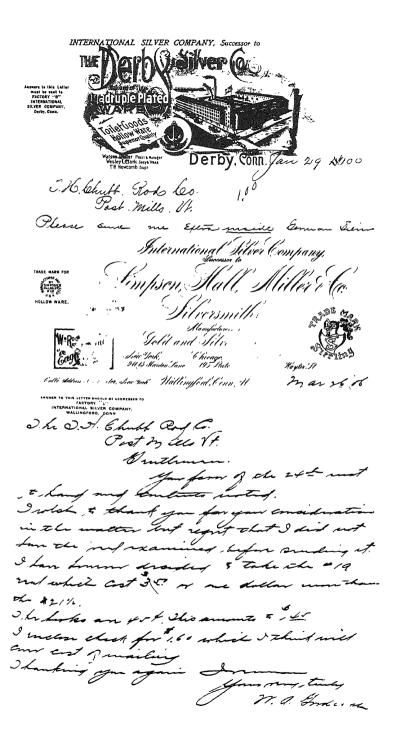
1847 ROGERS BROTHERS, A1

will be used and guarded with all our vigilance. The contract with Rogers Brothers expires August 1868; it has been renewed for a long period. I am getting to be an old man, and viewing the matter on all sides, have come to the conclusion that for me and the trade it is the best and wisest course, especially in view of the present difficulties and entanglements, lawsuits, injunctions and counter-injunctions, illegal interruptions and unscrupulous designs in regard to Hartford affairs—all of which are unpleasant—and rather than worry the trade with any more divisions and subdivisions, believe that concentration is the best plan and that we can best place ourselves immediately in communication with the trade, and instead of wasting breath in explanations, proceed immediately to business.

The quality is guarded by our honor and guarantee, and by a strong bond and our personal and constant supervision. Hoping for peace, and a cessation from all troublesome elements,

I remain

WM. ROGERS



But if the Meriden Britannia Group believed they had finally corralled the Rogers name, they were again doomed to disappointment. Contemporaries apparently found in the Rogers name so much power they were willing to advance the capital to set up new rivals in the field. The William Rogers Manufacturing Company went right on using the name until the end of the century. One of the Rogers sons went with Hall Miller and Simpson for the express purpose of permitting use of his name on flatware. Rogers and Brother of Waterbury still functioned, and besides there was a Rogers Cutlery Company (established 1871) and a Rogers and Hamilton Company (established 1882). All flourished in more or less degree during the remaining years of the 19th century and all were absorbed into the Meriden-International Group in 1898.

Simpson and Derby. We have next to consider two more Connecticut silver plating firms—long known for their works of superior quality—who finally joined with the Meriden-Intenational Group. Samuel Simpson of Wallingford, Connecticut, is usually credited with the first (1848) commercially successful silver plating of hollowware in America. This was done about the time he sold his business to a John Munson. Later (1866) we find Simpson in a new Wallingford plant, with new partners, and incorporated as Simpson, Hall, Miller and Company. The William Rogers "Eagle Brand" of flatware was added in the 1870's due to a contract with Rogers' son. Fine hollowware, however, was the specialty, with plating on a nickel silver base made by the related Simpson Nickel Silver Company (founded 1871). Simpson wares are of heavy metal and good design factors making for value in today's antique mart. An early Simpson piece is a rarity.

The Derby Silver Company (Derby, Connecticut) got off to a relatively late start (1873) but was apparently well financed and well managed. Their premiere announcement (reproduced herein) shows a variety of patterns in both flatware and hollowware "manufactured entirely on our premises." All Derby silver plate is on nickel silver. It is unusually heavy in weight and massive in design. Derby is credited with originating a number of silver plate patterns—all quickly copied by competitors. Special mention should go to their high standard swinging water pitcher (1870) and their hand hammered (1880's) tea sets. Derby and Simpson (along with the Middletown Plate Company) were among the last Connecticut holdouts, and joined the International-Meriden Group only in 1899.

International Silver Company. The consolidation tendency among Connecticut silverplaters, started by Meriden Britannia

Company in 1852, reached its zenith with the formation of the International Silver Company in 1898. Mr. G. H. Edwards, secretary of the Historical Department of this world's largest silver plating firm, has kindly supplied the authors with a list of the seventeen companies that joined together to form International. Their names, together with dates of their founding, are listed below:

Meriden Britannia Co. (1852) Rogers & Brothers (1858) Wm. Rogers Mfg. Co. (1865) Wilcox Silver Plate Co. (1867) Meriden Silver Plate Co. (1869) Rogers Cutlery (1871) Manhattan Silver Plate Co. (1877) Holmes & Edwards Silver Co. (1882) Barbour Silver Co. (1882) Rogers & Hamilton Co. (1886) Norwich Cutlery Co. (1890) Watrous Mfg. Co. (1896) Standard Silver Co. of Toronto (1895) Middletown Plate Co. (1864) Simpson, Hall, Miller & Co. (1866) Simpson Nickel Silver Co. (1871) Derby Silver Co. (1873)

Considerable prestige attached to some of the trade names above, and it was not until after 1900 that International decided to give up such trade marks as Simpson and Derby, in favor of "Rogers 1847" alone.

Illustrous names are associated with the development of these consolidated International firms. There is H. C. Wilcox, the fore-runner of all silver salesmen, who sparked the first mass merger of Connecticut silver platers and there is Marshall Forbes of Meriden who helped him. There is D. B. Munson, also a salesman, who became manager of the Wm. Rogers plant at Wallingford, later helping form the Watrous Manufacturing Company and merging it with International. There is David Stern Stevens, vrst of three generations of silver platers who introduced many manufacturing improvements in the last two decades of the century; and over all, of course, stands the lengthening shadow of the Rogers Brothers—whose perfected electro-plate process saved the day for the Meriden Britannia makers and raised Connecticut to first rank in the silverware field.



#### DERBY SILVER COMPANY.

MANUFACTURERS OF

#### NICKEL SILVER

SPOONS AND FORKS, SILVER PLATED,

#### SILVER PLATED WARE GENERALL.,

Derby, Connecticut, U. S. A.

we concrue seasonal infocutions fast emission that page are set set from a mineral engagement of the page of the page set of time a mineral engagement of the met popular reject of the Sect Company, and represent a few of the met popular reject of the Food Ware mentalized by them. It would be distinct to find more cases in exclusive of the progress of art manufactures in Autoria, the properties of the progress of the metalization of the contraction of the page of the page of the progress of the page of the fooding of the beautiful and the metall, than it immided in the socious stands have proved the effects of this Comman in tent disconting.

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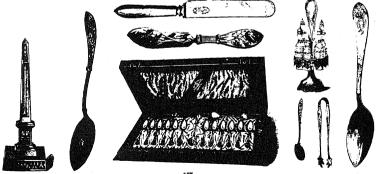


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in material, in design and in finish, and plated with 20 per cut, more silver than the ordinary market standard. That there could be superior in table attended by the accessing demand for them. At the Constant Littleton, the Eury's Silver Company record the Highest Model and Highman, and headed the list of awards. A beautifully dilustrated catalogue furmished to the track-on application.



R. WALLACE & SONS MING. CO.

Silver Wate. Next-Silver Spons. Forks. &c., Fine Cast

Steel Table Ware Plated with Pure Nickel and

Silver; also, Iron Spons and Forks.

WALLINGWIRD, CONN. U. S. A.

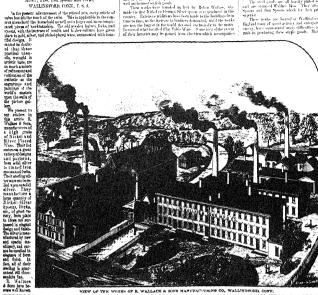
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WORKS OF R. WALLACE & SONS MANUFACTURING CO., WALLINGFORD, CONN.

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# CHAPTER VI OTHER PROMINENT MAKERS

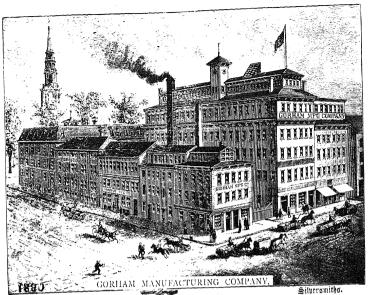


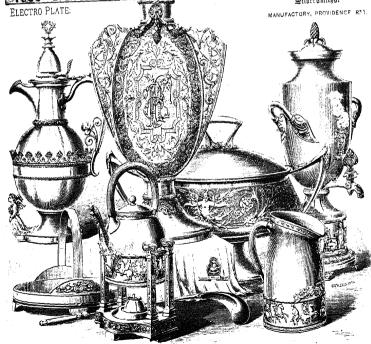
ESIDES the Taunton, Massachusetts and the Meriden, Connecticut groups, other geographical centers have figured prominently in the manufacture of silver plated wares. This chapter considers three quite independent concerns, all of which have contributed names almost as well known as Reed and Barton or Rogers 1847, and all of which

are still in business.

Gorham Manufacturing Company. Everyone is accustomed to associate the name of Gorham with the highest quality solid silver ware, and some may be surpised to learn that this concern made plated ware during the latter part of the 19th century. The city of Providence, R. I. (where Gorham is situated) has long been the leading American center for jewelry making; the forerunners of the Gorham Manufacturing Company were jewelers and silversmiths and their development of electro-plated ware was an offshoot of such related enterprise.

J. Gorham, founder of the Gorham Manufacturing Company, was born in 1820. He worked for his father, a Providence jeweler, until 1837. Then, after three years' absence, he was back again as superintendent of his father's factory. Becoming head of the firm in 1847, his first act being to replace horse-power with one of the "new-fangled" steam engines. From this point on the story is one of steady expansion. The silver business was started in 1850, with a George Thurber as partner. flatware was the first article of manufacture; but almost at once attention was also given to the possibilities opened by the newly discovered electro-plate process. March 1852 saw Gorham taking ship for England, and by May of that year he had apprenticed himself to the Elkingtons of Birmingham in order to learn the electro-plating process direct from its originators. Gorham also worked in the shops of James Dixon's Sons in order to learn how to make white metal holloware. Returning to America with a group of English workmen, Gorham's first commercial products were not plated but solid silver hollow ware. Difficulty was apparently experienced in getting under way with electro-plating. For although G. Wilkinson was imported from Birmingham in 1854 and put in charge, it was not until 1863 that the electroplated wares reached the market. In that year Gorham and Company,-previously known as manufacturers of solid silver ware (stamped with trade mark and buyer's name) began to make "Gorham Plate",—electro-silver on a nickel base. No piece of





this early date of manufacture is known to the authors, but there is reproduced below a description of the early days of manufacture as recounted in the 1870's by W. R. Badrall.

Gorham & Company at the outset of their business in electro-plating used, as has been stated, the nickel silver as their base, producing thereby goods indeed at a greater expense, both on account of the greater difficulty of working their base, and its higher first cost as compared with the britannia base, but of greater beauty and durability. These goods are called for largely by wealthy purchasers, who have even magnificent services of solid silver, but who prefer not to court burglary by keeping too much of it in common use. Accordingly, in many cases, with those who can afford and actually possess the richest silver ware, it is mostly stored in safety vaults, to be brought out only on special occasions, while plated substituted, worthless to the thief and the receiver, yet of equal elegance to the wares of genuine metal replace them in ordinary use. At the same time, families in more moderate circumstances, can have all the beauty of form, all the brilliancy of surface, all the elegance of ornamentation possible to solid silver, and its utility without its excessive costliness, without putting their neighbors to shame and without offering a perpetual temptation,

In January 1865 the company was organized as a corporation under a charter granted in 1863 the stock was fixed at \$300,000. This was increased by act of the legislature in May 1872 to \$600,000 with a limit of \$1,200,000. The business during the next ten years after the incorporation of the company steadily increased the number of hands, employed in 1872 being four hundred and fifty. The shops and rooms for the various purposes of the business had been multiplied until the buildings occupied covered the whole area bounded by North Main. Steeple. Canal & Friend Sts except a small building, 60 feet by 40, on the corner of North Main & Friend Sts.

Till 1873, the New York retail trade was supplied with the Gorham goods through Tiffany & Company.

That eminent jewelry house having commenced the manufacture of fine silver wares for the supply of their own retail sales-rooms while it for the time materially narrowed the former mercantile outlet for the richest the most important and by far the largest retail trade in their goods. In other cities their former system is continued the company supplying the market solely through the mercantile jewellers. On Jan. 1878 Mr. Gorham retired from the office of President of the Company being succeeded by Mr. Wm. H. Crins. Mr. Thurber still holds the office of Treasurer and Mr Lawton that of Secretary.

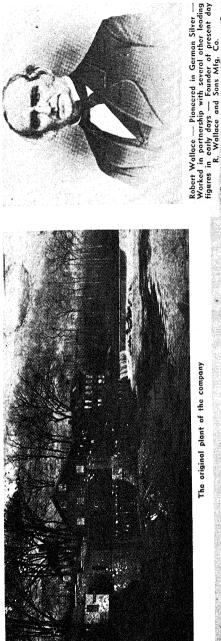
We have traced thus far the development of this remarkable industry. It will be not only appropriate and interesting but due to the two gentlemen Messrs Gorham & Thurber who were associated during a quarter of a century in its executive management to present the more prominent features, some of them distinctive and peculiar to that management, and the prime elements of its success. The first lesson learned by them was not only that machinery might be introduced with great advantage, and on a much larger scale, than had been done, but that silver ware could not be made with jewellers' tools. They were also soon convinced that there must be special adaptation of machinery used by other metal workers. A shop, eighty feet by forty, was devoted both to repairs and the building of new machines. This was furnished with best tools, and with an auxiliary steam engine, that in an emergency this shop could be run independently of the rest of the works, in the night or on holidays Numerous machines have been devised, patterns made, and the machines built on the premises. It has been the fixed policy of the company always to have the best, and, when a better machine could take the place of another however valuable or recent in its introduction. to substitute it at once; and, whenever a new machine or adjustment was needed to meet a new demand or to enter a new opening, that no consideration of expense should stand in the way of its immediate provision.

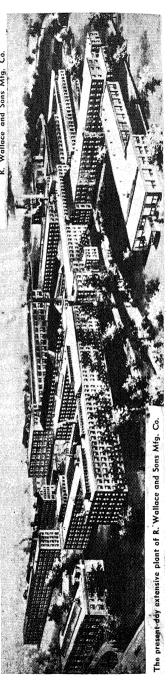
The story of Gorham's venture in the silver plated field ends shortly before the turn of the 20th century. The high point was reached in the early 1880's and the manufacturing plant and typical patterns of that period are shown on an accompanying page. Their catalog of 1882 lists the following articles in electroplate:

Waiters Spice Cups Scallop Shells Tureens Candelabra Bells Vegetable Dishes Coffee Sets Napkin Rings **Butter Stands** Pudding Dishes Baby Cups Castors Communion Ware Butter Plates Pitchers Bread Trays Syrup Pitchers Fruit Stands Tea Sets Flasks Warmers Trinket Boxes Berry Bowls Cake Baskets Wine Coolers

Gorham's always produced for a high class of trade. With the declining price of silver and the ever increasing cheapness of plated ware made by some other firms, there was little incentive to remain in the plated field. The end, however, was marked by one of the most brilliant achievements of any concern. In the early 1890's the chafing dish came into high favor. Gorham probably did more than any other silver firm to popularize this serving dish. They published special folders on how to cook with this and made about twenty different styles in plated ware. Such dishes are, in fact, one of the few pieces of Gorham plated ware readily found.

Wallace Manufacturing Company. One of the most active present day silverware concerns is also one of the oldest. R. Wallace and Sons Manufacturing Company of Wallingford, Connecticut dates its beginning from 1835, when the founder made the first German nickel silver teaspoons in America. From the 1840's to 1854, R. Wallace worked in partnership with Hall, Elton and Company and with Samuel Simpson. In 1854 the firm name was changed to R. Wallace and Company, and in 1865 it was again changed to Wallace, Simpson and Company. This is the first mark to be found on Wallace plated ware. But the most common mark is that of the present company and no pieces so marked antidate its founding in 1871. The 1870 status of the concern is pictured and described in a page reproduced from the Connecticut Advertiser of 1876. We also show the original Wallace and Simpson factories, along with present day views. Relatively little 19th century Wallace hollow ware is found but by the turn of the century this became a large item in an already extensive line of silver plated products. The 1890 developments are described in a company circular as follows:





Wallace in 1892, his son, Frank well adapted to mass produc-A. Wallace, was elected Presition methods, something in dent of the Company. It was which Mr. Frank A. Wallace he, who, seeing the tremen- was especially interested. dous actual and potential mar- Bringing to this aspect of the ket in a fast-growing country, business his long experience developed the full possibilities in the working of metal.

Upon the death of Robert of the tinned spoon, a utensil

Oneida Community Plate. So much interest attaches to the communistic experiment started at Oneida (New York), that most people all but forget to inquire into the silver plate business that was the cornerstone of its material success. Oneida, Ltd., became a stock company in 1881, but silverware manufacture started back in 1877 against one of the most unique backgrounds

vet devised by man.

The story of the early makers of "Community Plate" makes fascinating reading. A "perfectionist" religious cult founded about 1840 in New England, the group was soon driven out because of its peculiar ideas about marriage. They found refuge and started a very successful communistic experiment near Oneida, New York. Early 19th century America saw a number of religious-community groups set up in remote sections of a sparsely settled country. Of these only Oneida succeeded economically; instead of looking to the land for survival, the Oneida group had the common sense to realize that farming was not enough. One of their number invented a better wolf trap than any then made, and soon every member of the community was engaged in either the manufacturing or marketing of this product. From wild animal traps the community turned to the making of hardware, and from there to the field of electro-silver plate. Plated silver making started in 1877 when a new convert from New England brought with him the "know how" of the older Connecticut factories. Since all business was owned jointly, responsibility to make a success in this new field fell upon practically every member of the community - men, women and children. Flat silverware was then, as now, the primary product and even young children became skilled in its manufacture. So superior was this Oneida product and so aggressive its faithinspired selling force, that even in a highly competitive field their silver factory survived, becoming in time their one and only industry. A piece of 19th century Community hollow ware is a rarity, but their plated flatware rivals that of Rogers 1847 in quantity extant.

With economic survival assured, the founders of Oneida Community turned their minds to social adjustment. There were between 250 and 300 members by now, all carefully selected upon

# Gorham Silver



able for the Holidays, the Gorham Mfg. Co. have prepared a number of new patterns in Toilet Articles and in all other

wares which are most adaptable for presentation purposes.

The Gorham Mfg. Co. suggest an early inspection of this stock of seasonable goods.

# GORHAM MFG. CO.

Silversmiths,

Broadway and 10th St., New=York.

These wares are represented in the stocks of all the better class of jewelers.

1895

# WEDDING GIFTS IN SILVER.



It is an easy matter to solve the question of what shall constitute a wedding present, if the mind is only directed into the proper channel. Nothing is so truly devoted to this object as silver. It combines at once the beautiful, ornamental, and useful, and, furthermore, possesses always an intrinsic value of its own. It will outlast either recipient or giver threefold, and at the last is inevitably valued for the memories clustering around it. Our stock was never so complete or diversified as at present, whether in inexpensive novelties, or in the most elaborate tea or complete dinner sets.

### M'F'G CO., Silversmiths, **GORHAM**

Broadway and 19th Street, New York.

These wares are for sale by all first-class Jewelry Establishments in the United States.

# Gold and Silver Plate.



Finest Quality, Latest Design. "A SEASONABLE

COMPANION."

FLASKS in all styles. Folding Cups.

Conceits

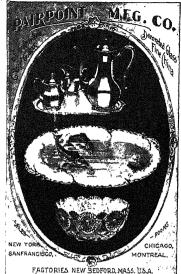
for the Smoking-Room.

Match Safes.

Cigar Lamps and Boxes.

First-class Tewelers sell our productions.

PAIRPOINT MFG. COMPANY. New Bedford, Mass.



FAGTORIES NEW BEDFORD, MASS, USA. BOOKLET "TIMELY SUGGESTIONS" SEND FOR IT

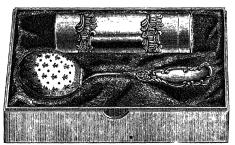
Orange Cups and Holders, Spoons, Orange Sets-in short, every requisite for refined manipulation of this Golden Fruit. Illustrated List Free by mentioning this Magazine.

#### PAIRPOINT MFG. CO..

Makers to the Public of Silverware, Cut Glass, Decorated China, and Art Wares. FACTORIES: NEW BEDFORD, MASS.



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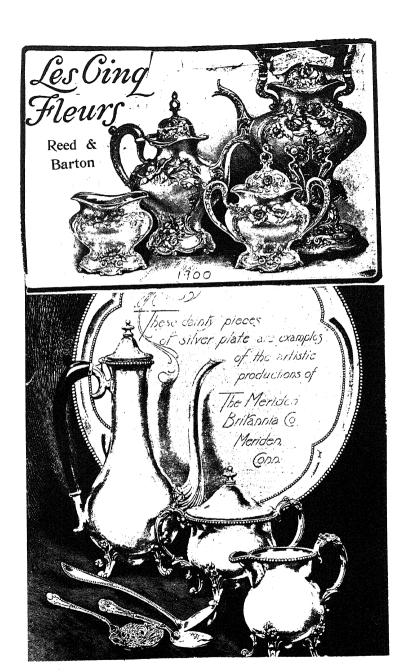
PAIRPOINT

MFG. CO.

New Bedford, Mass. CHICAGO.

application and all living very closely together in the large communal hall or Mansion. Naturally, in such close quarters, friction was bound to arise. To meet it a form of correction known as Mutual Criticism was instituted. If a member seemed antisocial he was called before a committee of "critics", who went over his faults and virtues-very much like a psycho-analytic session. Mutual Criticisms met with enthusiastic approval, and were of great aid to better living. But the theory of complex marriage—another perfectionist belief—proved the community's undoing as a religious-economic unit. In theory, complex marriage made every woman of the Community (potentially as least) the wife of every man; as actually applied by the Oneida group, intercourse for propagation purposes was supervised by a committee who attempted to form the "best possible eugenic combinations." Naturaly, such practices gave rise to a mass of misinformed pornographic talk about the "goings on" at the Mansion. Finally in deference to public clamor the practice of complex marriage was given up in August 1880, and before the end of the year practically every other phase of the communistic experiment was disbanded. The property of the thriving silver plate business was divided as evenly as possible and put into a stock company in 1881. Some of the original members of the community still live at the Mansion in Oneida, and this symbol of community ownership is used as a guest house, especially on the gala Agent's Week, when the old practice of gathering salesmen from far and wide is still practiced as in the earliest days of silver plate manufacture.

Other Makers. Space limitations do not permit special discussions of every maker of plated silverware. We have covered the important developments in Massachusetts, Connecticut and Rhode Island, for these states were and are the center of plated ware manufacture in the United States. The Oneida Community in New York was also chosen for special mention, largely because of its unique history. Many old (1860) New York City concerns might be discussed in this place, including Rice and Shepard. Ball and Black, and William Gale. The latter made very little plated ware and Tiffany's of New York none at all. The Rice concern, however, is still in the silver plating business. Enough information on this and other old concerns has been given in the chapter on marks and markings to make it feasible to begin our study of typical hollow ware products at this point. The pages which follow show a tremendous variety of objects that may be collected in old plated silver. Makers identification is of secondary importance here; many produced practically identical pieces. Emphasis instead is on representative designs, age and dating with an occasional word on current modern usage.



# CHAPTER VII TEA SETS



XCEPT possibly for the ubiquitous table castor, no articles of silver plated hollow ware were made in greater quantity than tea sets. Tea drinking was early introduced into America by the English, who themselves borrowed the habit from the Chinese during the 17th century. This novel drink grew so steadily in favor on both sides of the Atlantic that by

the beginning of the 19th century it was being consumed at the rate of two pounds a year per person. By this time, it was customary for the houses of quality to have a complete tea service. First the Britannia and later the plated tea set appealed to the thrifty housewife who did not care to use her fragile china tea

service every day.

Variations in the shape, design and size of American plated tea sets almost defy description. Only a few sets antidate 1850; but from this time to the turn of the century there seems to have been a tea set made to fit every type of need and purse in the country. Fortunately for purposes of classification, it is fairly easy to recognize the general characteristics of design as this changed from decade to decade. And while the number of companies engaged in manufacture tended to become progressively larger, tea set designs often varied so little that one manufacturer's catalog can also be used to describe a competitor's wares of identical period.

In the pages which follow, we have reproduced all or parts of the major patterns known to be collectable in sets. Most of the illustrations are taken directly from old trade catalogs and patent papers, and we have left the company's number and original pricings as an aid to identification and the determination of relative values. Partly to free the book from unwieldy nearduplications, we have not included those slight variations in design and ornamentation by which one manufacturer sometimes attempted to distinguish his wares. It will be recalled that the majority of the basic shapes were made by a few large companies, such as Reed and Barton and the Meriden Britannia Company, who sold these wares "in the metal" to smaller companies for plating and for individual ornamentation. Thus the reader will not be surprised to find, for example, that the Tufts teapot he is trying to match closely resembles one attributed to Reed and Barton in these pages, or that the closest approximation he can find to his "New Amsterdam" set is one from the Homan catalog.

Not all company catalogs, of course, have been conveniently preserved for the authors' inspection and listing. But these or-



iginal illustrations are supplemented by line drawings and photographs of other examples found in antique shops throughout the country. The overall result, it is hoped, will prove sufficiently comprehensive to bring a semblance of order in a presently chaotic field.

Attention is called to the fact that tea sets are classified roughly by decades. Each section begins with a brief description of the design characteristic of the period. This is followed by a comment on the relative rarity (scarcity) and value of the type. In general, it can be said that as one advances from decade to decade, values fall proportionately. This is due not only to the greater number of sets extant from later periods, but also because their intrinsic worth (as indicated by original catalog prices) is much less.

Tea Sets of the 1850's. Very few patterns are here shown and very few specimens are available for purchase. Being the oldest of all American plated tea sets, these have been more frequently thrown away or melted down for their metal. Besides, there was never a widespread market at the time of manufacture and some extant specimens may be found in unplated Britannia metal. The distinguishing characteristics of this period are the high standing pedestal base designs, large two and three quart urn shaped teapots frequently with wood handles. Early sets are rarely found in more than three pieces. Decoration varies from the characteristic plain treatment to fairly elaborate ornamentation of the embossed type. One of the most attractive designs uses a grape motif. A six piece set of this type was made by Rogers Smith (New Haven), by Samuel Simpson, by Ball, Tompkins and Black and by Reed and Barton. Some pieces do not carry the maker's name, and some have not even a pattern number.

Tea Sets of the 1860's. In this decade we find a continuation of the pedestal type of mount and the urn shape design. Handles of this period are all made of metal, those of the teapot being attached and insulated by mother-of-pearl or ivory mounts. The handles are gracefully curved, and carry added embellishments. Instead of wooden knobs, the finials on the lids are in the form of fruits and flower clusters. These finials are cast separately from the rest of the pot and secured by a turn screw inside the cover. Perhaps the most distinguishing feature between sets of this era and those of the 1850's lies in the decoration. Instead of the old raised designs (embossing) the decoration is formed by cutting into the surface of the metal (chasing). Beaded, gadrooned and foliate borders are occasionally used. The chief makers of this period are Rogers, Meriden, and Reed and Barton



Sets of the 1850's

(all plated on Britannia). Custom services made by the Gorham Company during this period are the first to use the more expensive nickel silver base.

Tea Sets of the 1870's. The most important change of this period was the development of four-legged instead of pedestal-footed tea sets. This change had the effect of making the tea service look more important and imposing. The legs probably also served a more practical insulating purpose as well—keeping the piece from making rings on the polished table top.

Also by 1870, the tendency of manufacturers to prove their skills by superimposing a network of surface ornaments on old

forms reached its zenith.

Gracefully rounded handles of previous periods are here replaced by broken curves and angular contours. The characteristic decorative treatment was by deep chasing on the surface of the metal, though some manufacturers began to introduce broad bandings of ornate design on otherwise plain surfaces. Ornamentation ran chiefly to exotic birds such as parrots and peacocks, flowers from Japan and Sphinx-like animals vaguely described as "Egyptian". Gibbs (in Whitesmiths of Taunton, Harvard University Press, 1943, page 250) describes the characteristic of such design as follows:

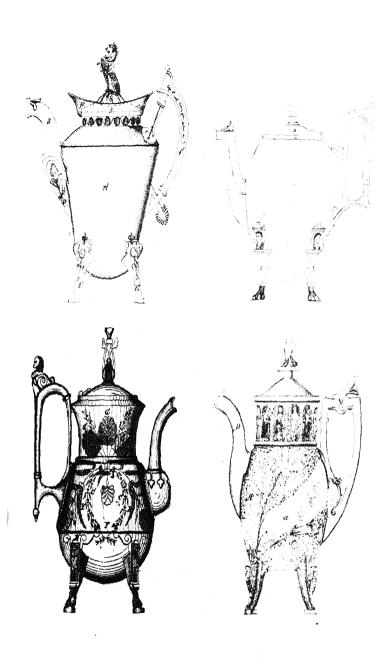
A fairly comprehensive pictorial representation of 1870 tea sets is possible, due to the fact that the first standard catalogs of silver plated ware were issued at this time. Both Reed and Barton and the Meriden Britannia Company introduced nickel silver as well as Britannia for base metal during this period, and some of their catalog pages show the special marks designating the kind of base metal used. Matching trays and tea urns are frequently

shown in this period.

Tea Sets of the 1880's. Typical sets of this decade are distinguished by characteristic changes of shape, ornamentation and finish. The high legs of the 1870's have been removed and the body of the article rests on a low rim. Ornamentation runs to light chasing of flowers, ferns and grasses. Where birds are used, these appear to be the common, less exotic type. A few designs, notably the new "Hotel ware," have only simple conventionalized decoration. The period also introduces a new finish, "satin brightcut". This finish closely resembles what today's platers call a "Butler's finish"; it has a frosted appearance and the cutting made upon it is brightly polished. Broad lateral contours also characterize the majority of 1880 tea sets. They appear low, solid and substantial, quite in contrast with the high slender type of the previous era.



No. 498 by G. W. Tea Set Design Patents
 No. 561 by W. Chapman, Pat. July 1.1889; 3. No. 5873 by W. Parkin; Pat. May 21, 1872; 4. No. 981 by H. Reed, Pat. Jan. 12, 1888; 5. No. 3076 by G. Jones, Pat. Jan. 30, 1868; 6. No. 889 by A. Leonard (assigned to Rogers), Pat. Feb. 23, 1858.



Tea Set Design Patents
1, No. 6802, by G. Gill, Pat. Aug., 12, 1875; 2, No. 3872 by G. Gill, Pat. Mar. 1, 1870; 3, No. 6146 by G. Gill, Pat. Sept. 7, 1872; 4, No. 7410 by H. Reod, Pat. April 28, 1874.

Tea Sets of the 1890's. These follow in general the squatty styles of the 1880's. However, some of the most desirable sets are raised slightly on four low feet. Their shapes are rounded and esthetically pleasing. Size has also been reduced. The embossed, repousee and bas-relief designs are brought back into vogue on some of the more expensive sets. Ornamentation is simplified in general, however, with a trend toward light scroll work. It is safe to say that a greater price range is found in 1890 tea sets than in any other group. Concerns like Reed and Barton, Derby and Gorham continued to make quality wares with heavy nickel silver bases, whereas a number of newly formed companies made a light weight single plated product for the mail order catalog trade. Around 1900 concerns like Reed and Barton, Gorham and Rogers, tired of their attempt to create a distinctly American design, and greatly influenced by the growing vogue for antique Sheffield plate, launched a return to the simplified types of early Georgian design. Though never to be confused with reproductions, such styles are among the best made in the 19th century.

Present Day Adaptations. While the emphasis in this chapter has been upon complete and fully matched tea sets, the collector without such a treasure need not feel discouraged. Some who could well afford to buy a completely assembled set prefer the sport of piecemeal acquisition. Others, interested only in a small three piece set, can choose between the tete-a-tete (two cup) style or take parts from a larger set. The tete-a-tete sets are used today not only for an afternoon cup of tea with a friend, but for the individual breakfast tray. Still other people may wish only the large size tea or coffee pot to use with their china tea cups or demi-tasses. There are even collectors who find uses for the remaining pieces of the large sets; the covered sugar bowl makes an ideal candy jar; the spooner becomes a flower container; and some like the cream pitcher alone to use for hot water. Just as with pressed glass, some collectors are now beginning to gather up spoonholders representing all the different patterns. In this way one could easily obtain a good example of all the American plated silver patterns at relatively small cost. One individual who has started such a collection uses them in his party room and serves drinks from them. His collection makes a very attractive display when ranged in a well-lighted cabinet at the back of the bar.



No. 2923. FESTOON CHASED TEA SET.

Coffee, Tea, 6 half-pints, Water, 5 half-pints, Sugar, Cream, gold-lined, Bowl, gold-lined, Set, without gold lining, strate-



No. 2954. SNOW FLAKE AND SILVER EMBOSSED TEA SULT.

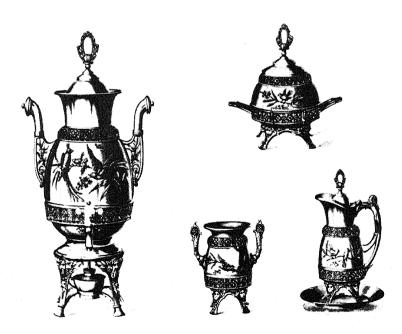
Tone 6 half-pints. Wazer, 8 half-pints. Sugar. Cream, gold-lined. Bowle, gold-lined. Solid. 60. 842.00. 842.00. 1842.00.

26 inch, \$65.00, 0as



Sets of the 1860's



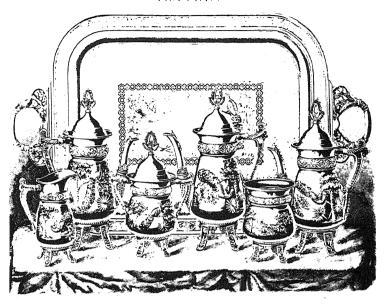


Sets of the 1870's





# TEA SETS.

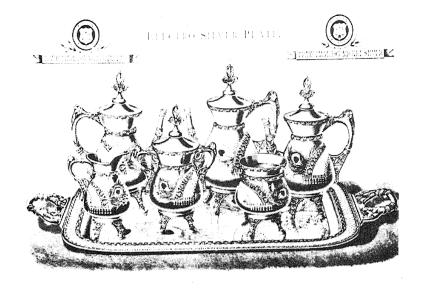


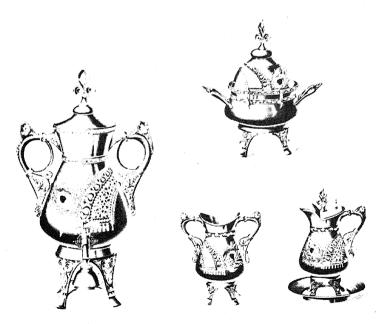






Sets of the 1870's





Sets or the 1870's



ELECTRO SHAVER PLATE.







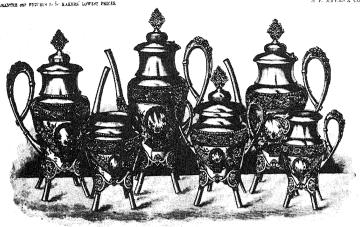
Sets of the 1870's

# FINE SILVER PLATED WARE.

Quadragle Plate Universities. Prices Each.

We are "Widesof: Agents" for the colorated Millioura Plate the and other booking makers. Our space being limited, we illustrate only the best soling pattern, and STARMANCE our POTTERS to CO.

S. F. MYERS & CO.



|                      | Sa 1011. Charel Ten Sec. 8 person \$50 00. With Soft and Cream 4-64 Lines \$44 90 |                               |  |  |  |  |  |  |
|----------------------|---|-------------------------------|--|--|--|--|--|--|
|                      | Coffre  | Sugar                         | sii punte                                | Ten, five ball plats<br>Stop \$6.00 Stop. (cold L  | \$10 80<br>mad 8 00  |  |  |  |
|                      | 1011   Ura. sistema half-pains  |                               |  | 1911. Sym'   | 3 gB   |  |  |  |
|                      |   |                               | matri, art \$60 00 Proces está reparato; | of physics and Mail  |  |  |  |  |
|                      |   |                               | SUGAE BOWL.                              | Showing Interest Years   | É UEN.<br>1 - Gresse Patone" Descritor   |  |  |  |
| ATA                  | ON HOLDER   |                               | 9  |  | · }  |  |  |  |
| No. gla. Nat<br>Engd | is Black On God<br>\$7.00   | AN PET HER                    | No 2106 Sand Blade Off.                  |  |  |  |  |  |
| No. 210c             | Side Bright of  |                               | THE POT                                  | N. 210h, Salan Baght<br>N. 210h, Salan Baght<br>Pershami<br>Wangadd all questi<br>connect the S  | Cor Coder United Personal Personal Code Coder Co |  |  |  |
| No. 210d.            |   | 15 on No. 210f.               | want balan stand radioast offer and I    | W 5  | squ be   |  |  |  |
| No. :<br>No. :       | 280. G. S.a. Proces Aufin Aricht Cut.<br>2000.                                    | strong breasts factor was a f |  | and the state of t | Jacobs (1984 - 1986)   |  |  |  |

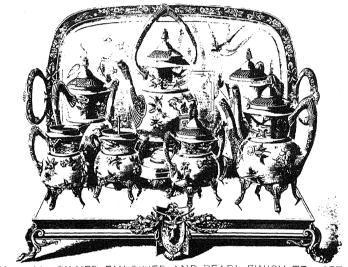


(Manufactured by Simpson, Hall, Miller & Co. 1886)
No. 3004. Six Piece Tea Set, Embessed, Gold Lined. \$70.00. 26 inch waiter. \$50.00 extra.





No. 3215. HAMMERED AND PEARL FINISH TEA SET



No. 3111. SILVER EMBOSSED AND PEARL FINISH TEA SET

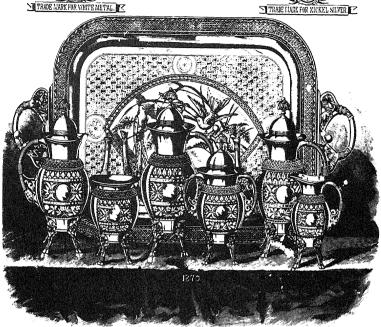


# TEA SETS.



#### QUADRUPLE SILVER PLATED WARE.





#### No. 1932. CHASED TEA SET.

 Need Sur Press
 Cuffee
 Top, Sur Real Press
 Top, Free Heal Press
 Segret of Lines
 Common Fails Lines
 Sopported Lines

 \$62.00.
 \$14.50.
 \$12.70.
 \$7.50.
 \$87.50.
 \$87.75.
 \$7.75.

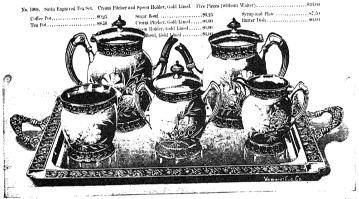


#### No. 1971. Satin Engraved Tea Sat, six pieces (Hard Metal Bottom), \$47.50 (Regency.)

| Style,           | Set of Six l'Ieres. | Coffee. | Tes. Six Half Pints. | Water, Five Half Pints. | Sugar.           | Cream, Gold Lined. | Slop, Gold laned. | Spoon Holder, wold laned. |
|------------------|---------------------|---------|----------------------|-------------------------|------------------|--------------------|-------------------|---------------------------|
| Satin,           | 840.00 (Regarder.)  | \$9.25  | \$7.50               | \$6.75                  | \$5.00           | \$6.00             | \$5.50            | \$6.00                    |
| Satin, Engraved, | 47.50 (Regency.)    | 10.75   | 9.25                 | 8,25                    | 6.00             | 7.00               | 6.25              | 7.00                      |
|                  |                     | W.      | OF 94-Took We        | itan Satin Chiefe       | con so (Desertos | 1                  |                   |                           |

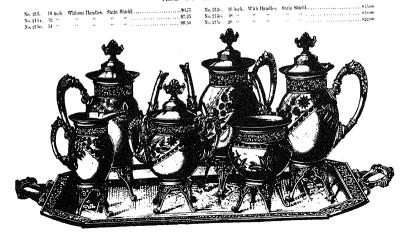
# QUADRUPLE SILVER PLATED WARE.





| No. 999. Satin Engraved Tea Set. Cream P | itcher, Slop Bowl, and Spoon Holder, Gold I | Lined. 5 Pieces (without Waiter). Per Set.                    | 832,00      |
|--|---|---|-------------|
| 6 m - P. 1 88 30                         | 9540  | Slop Bowl, Gold Lined\$5.00<br>Spoon Holder, Gold Lined\$5.30 | Batter Dish |

#### PRICES OF NO. 215 WAITERS.





AND ENGRAVED TEA SET. No. 3153.
t of Six Pieres. Coffee. SNOW FLAKE

### No. 3221. FLUTED. PEARL FINISH TEA SET.

Cream, gold-lined. Bowl, gold-lined. Set, without gold lining, \$8.00. \$6.00. \$6.00. \$6.00 bes. No. 2221. Urn, 12 indf Buts, \$34.00. maere. Spoon Holder, gold-lined, \$7.50. mer No. 361. Patent Wire-Strengthened Waiter, 24 inch, \$48.00. on sarrow 26 inch, \$15.00. onne Cream, gold-lined. Bowl, gold-lined. Set, without gold lives, 82,00. 82,00, 81,00 [ess.

No. 364. Patent Wire-Strengthened Waiter, 24 inch, \$51,00. (112): 26 inch, \$10,00. (112) No. 2221. Urn, 12 half pints, \$17.00. organon Holder, rold-lined, \$8,50, No. 3224. Simp Pit-ber, \$1

> $\underset{\text{$\mathfrak{g}(2,3)\mathfrak{h},\\ \mathfrak{g}(2,3)\mathfrak{h}}}{\mathsf{CHASED}} \underset{\text{$\mathfrak{g}(2,3)\mathfrak{h},\\ \mathfrak{g}(2,3)\mathfrak{h}}}{\mathsf{TEA}} \underset{\text{$\mathfrak{g}(2,3)\mathfrak{h},\\ \mathfrak{g}(2,3)\mathfrak{h}}}{\mathsf{SET}}.$ No. 2915.

Coffee. #18.57.

Strengthened Waiter, 24 inch, \$52.00. (arrar) 26 inch, \$50.00. (ar



No. 3194.

BROCADE CHASED TEA SET.

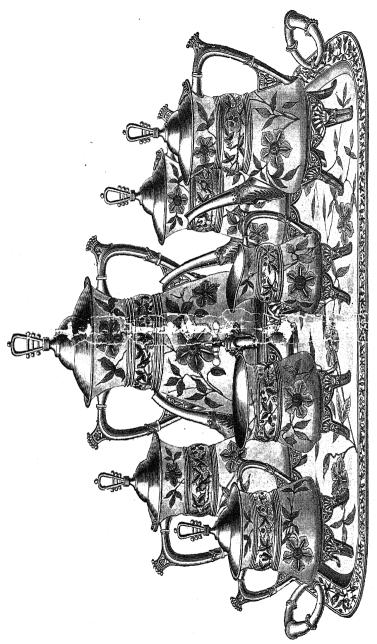


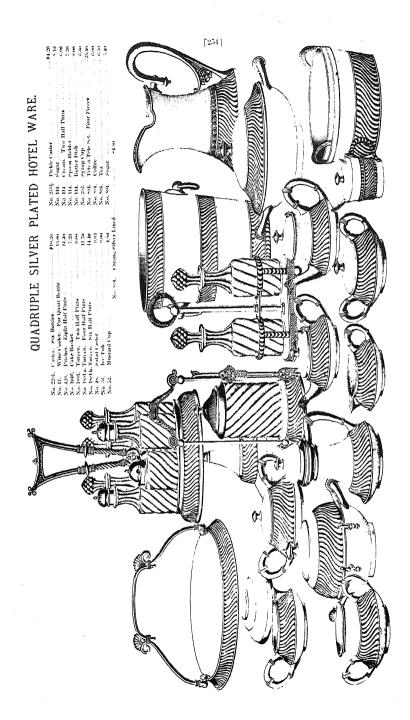
Io. 3159. SILVER
No. 3150. Set of Six Pierra
Structure of Six Pierra
Structure



No. 3212. PERSIAN CHASED AND ENGRAVED TEA SET.

50, 2012. Set of Nix Pierra, 472.50. measures







| No. 1026 | CHASED | TEA SET. |
|----------|--------|----------|

|        |         |         | 1 x 3 4x4 4xx | Lastina Nei CErox | 2568 | Larger Relik Look | Stop, Geofficials |
|--------|---------|---------|---------------|-------------------|------|-------------------|-------------------|
|        | 64 L H  |         |               |                   |      |                   | \$7.50            |
| f hawd | \$9.000 | \$1.000 | 1948          | * 70              | Rec  | 1.00              | 6.50              |
| 15 cm  | 40.00   | 87.50   | 1,99          | 1.25              |      |                   |                   |

No spage. The Sell with Books around control see Suling Kerties, same process rusts. Paint No 100-24 and Chassel Walter, \$4750. Parent Titos Glino Protect. , \$500 extent.



No. egition 1926). Branca Don.
Plain, \$1.45.
Classed, \$25.
Varint Cristal Drainer, 30 cents extra.



No. 1976). Sypup Cor. Plain, with Plain, \$6,00. No. 1976. Chased, with Plain, \$6,75.



No. 1926). Stock Horten.
Plant Gold Lines, \$7.75
No. 1926. Charted, \$1.25
No. 1926. Uses, find to 1927, only round, Phint \$28 on, Charted, \$30.00
No. 1927. Uses, finding to 1927, only round, Phint \$28 on, Chartel, \$30.00



No. 19264 SWING RETTLE.

Plain, \$22.00

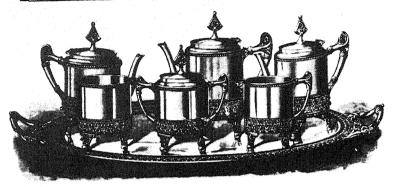
No. 1926 Chased, \$21.00

Sets of the 1880's



# ELECTRO SILVER PLATE.





# No. 1927. PLAIN TEA SET, OVAL.

|         |                   |          | Track to Hall Park | to a fine about French | 4550   | English to 14 cm | 5.5 5.15 35.65 |
|---------|-------------------|----------|--------------------|------------------------|--------|------------------|----------------|
| Style:  | Set of No Pieces. | (College |                    |                        | \$6.73 | 5N do            | \$7.50         |
| Plain,  | \$54.00           | \$12.5%  | \$10.50            | \$9.25                 |        |                  |                |
| Chased. | Fr2 ,010          | 5.4 (9)  | 12 50              | 11.00                  | 7.30   | 7-73             | 7.15           |

No. 5tower inch 4 fused Watter, \$50.00. Patent Plate Glass Protector, \$9.00 extra

No. 1957. Swixer Kritter, Plain, Serico, Chased \$26 oc.



No. 1927. Uss. Plain. \$51.00 Chased, 34.00



Plant N 15

Chart C 4 00

Parent French Brainer, to craft N N 1



No. 1927. Second Hos-Pian Gold Livet. \$6-Charta Gold Livet.



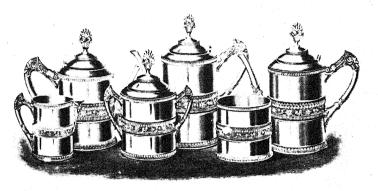
No. 1915 Nikole (P. P. Pilain, visit Plane, Prince Prince

Sets of the 1880's



#### ELLECTRO SHLVER PLACE OF





#### No. 1933. PLAIN TEA SELL.

| No. 155 | Proc. | Pr











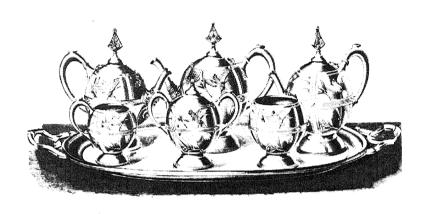
No pass. Short China.
Lines, was three place.

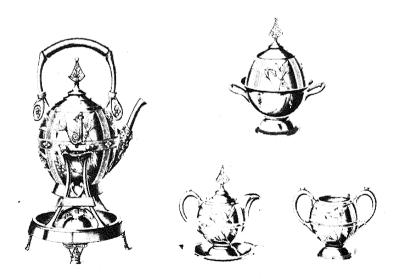
Sets of the 1880's



# ILICIRO SHAIR PLAIL









### ELECTRO SHALE PLATE.





No. 1120 ENGRAVED TEA'S. L.

|           | Sec. 5 to 4 P. C. |         |       |      |  |
|-----------|-------------------|---------|-------|------|--|
| Engraved. | 81007             | Section | 81.75 |      |  |
| Phin.     | 47-11             |         |       |      |  |
|           |                   |         |       | 45.0 |  |







Lepan Comment & Comment



No rop Seem throne. Top and the Lamb. Note:



February 1997

NICKEL SILVER, SILVER, SOLDERED.

Sets of the 1880's



# ELECTRO SILVER PLATE.





## No. 1926. CHASED TEA SET

|          |                    |        |                   | Sea, Nive Ball 4-414 | 236,8  |      |        |
|----------|--------------------|--------|-------------------|----------------------|--------|------|--------|
| Single   | Section 1997       | i" dn  | Try ou State Book |                      | \$1.41 | 51.7 | \$7.75 |
|          |                    | \$1100 | 51.7.5S           | \$9.50               | F11.73 |      | 4.44   |
| 1 Baseli | <b>\$</b> \$\$ 4-0 |        |                   | 8.73                 | 41.00  | 2.72 | 6.30   |
| Section. | 2.5 کو             | 10.00  | 9.23              |                      |        |      |        |

No some of back a based William \$10.00 Patent Plane Glass Proceeding \$1.55 Carry



No. 14 of Bridge 1993.

Proposition Proposition of Proposition for the Charlest and Proposition of the Charlest American page



No. 6,8, Second theory Plan, Gold Load, \$5.23 Cased, Gold Load, \$25



Pala, why Plate - South Cased, with Plate - 13

No. 1999 Serv. Event, Plate Cheed.



No. 3 ptg. 1 at Physic \$27 00 1 hazard 18 00

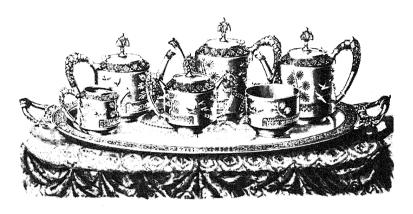
Sets of the 1880's

[106]



## THE COUNTY PERMIT















Sets of the 1880's





No. 0440. Tetesa-Tete Set, four pieces, Satin Bright Cut, Gill Slop and Cream.

No. 0440a.

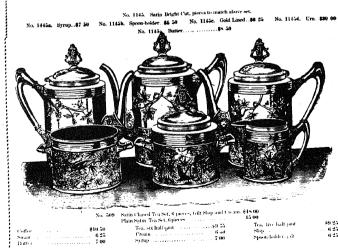
Plain Satin



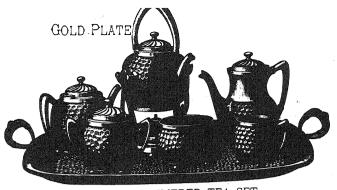
| No. 1145. | Tea Set, 6 pieces, Satin Bright Cut Slop and Cream.     | gold lined, <b>‡60</b> 00 |
|-----------|---|---------------------------|
| Coffee    | *** ***   | Slop                      |
| Sugar     | Ten, five bulf-pint 10 08                               | Slop gold lined           |
|           | Speaner and a service and a service and a service and a | \$41 T2                   |
|           | Yearn, gold lined                                       | * 72                      |



No. 1145c. Gold Lined. \$6 25



| No. 403        | Plain Satin Tea Set. 6 pieres | 15 00                |       |
|----------------|-------------------------------|----------------------|-------|
|                | Tea, six half-part\$9 75      | Tea, tive built poor | ×9.25 |
| Coffee \$10.50 | Create 6 ad                   | Stop                 | 6 25  |
| Sugar 625      | Syrup                         | Special holder; dit  |       |



No. 3185.

No. 3185.

Too. Statisfield.

The Statisfield.

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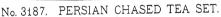
The Statisfield.

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The





No. 3181. PEARL FINISH TEA SET

No. 3181. Set of Six Pieces. \$54,00, (1000170)

Coffee. Tea, 6 half-pints. \$11.75. \$10.75. Seeon Holder, gold-lined, \$7.50. mass.

ste. Water, 5 half-pints. \$10.25. Butter Dish, \$8.75. caxons Sugar, Cream, good-fined, Bowl, good-fined, See, wit \$1.00. \$7.75. \$2.50. \$
So. 331. Patent Wire-Strengtheued Waiter, 24 inch. \$50.00. Lancoure

# TRIPLE SILVER PLATED WARE. 1885

No.701. TEA SET, 5 Pieces, Chased, Gold Lined Cream and Spoon [Borotgel], \$1875



No. 701. CHASED POT [BOREAL], \$6 75



No. 701. CHASED CREAM [BORNE], \$3 00 Gold Lined.



No. 701. CHASED SPOON [Bosom], \$3 00 Gold Lined.



No. 701. CHASED SUCAR [BORROW], \$3 00 No. 701. CHASED SYRUP [Boss], \$3 00



## No. 2612. TRIPLE PLATE TEA SET, FIVE PIECES, \$16 50



No. 2612. TEA POT [BOTANIC], \$5 50 | 885



No. 2612. SUGAR BOWL [BOTH]. \$3 00



No. 2612. SYRUP [BOTTLE], \$3 00



No. 2612. SPOON [BOUDOIR], \$2 50



No. 2612. CREAM [BOUGHT], \$2 50

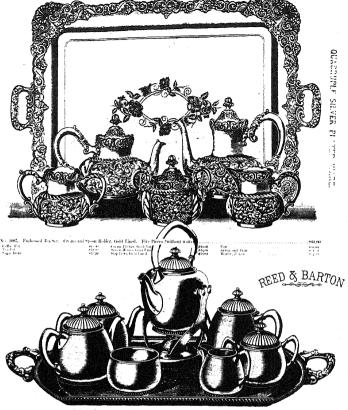


No. 1800. Chased Tea Set, six pieces, \$42.50 Bell.



No. 1975. Satin Embossed To let, six pieces, \$56.00 (Redown.)





PEARL FINISH TEA SET.

Water, 5 half-piete. Super. Cream, gold-lined. Brown St. No. 5000 Property William St. No. 5000 Propert

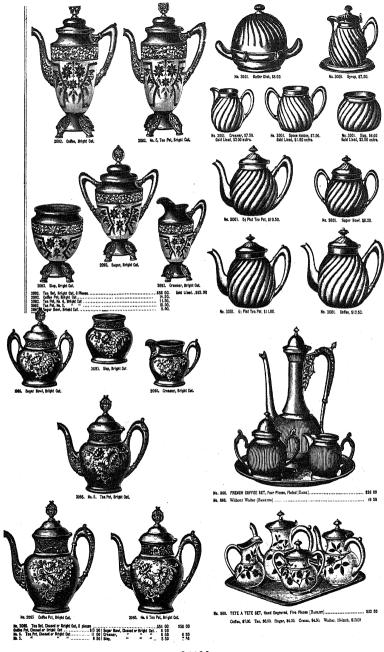


No. 3174.

SILVER ENGRAVED OVAL TEA SET.

Ton. 6 half-plants. Water, 5 helf-plants. Super. Creats, published. Intelligence (BERT, 1988). Sept. Sept.







Plated silver of the 1880's collectible in tea sets.



Simper, Hall, miller to. 1890

### No. 989. EMBOSSED TEA SET, 5 Pieces, Gold Lined Cream and Slop, [Edacious], \$63.00.

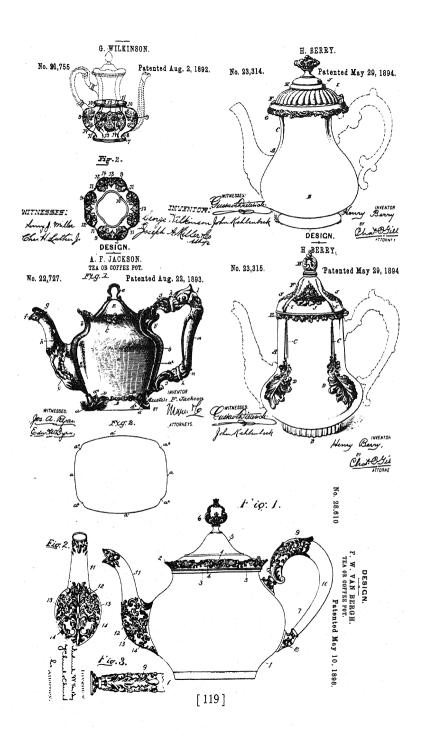
No. 58 Waiter, 24 inch, [Editor], \$50.00.

| Coffee Pot, [EDACITY]       \$16.25         Tea Pot, [EDDY]       15.50         Sugar Bowl, [EDEN]       12.00 | Slop Bowl, [EDGING] 9.25                             | Butter Dish, [EDIBLE].         \$12.00           Syrup and Plate, [EDICT].         12.00           Syrup, patent, [EDIFICE].         10.00 |
|--|--|--|
|  | Any pieces of set as may be selected, sold separate. |  |



No. 998. TEA SET, Satin Bright Cut, 5 Pieces, [EDUCATOR], \$34.00.

|                               |                              | ••                                 |
|-------------------------------|------------------------------|------------------------------------|
| Coffee Pot, [EDUCATION]\$8.50 | Cream Pitcher, [EDUCE]       | Butter Dish, [Efface]              |
| Tea Pot, [EDUCATIONAL] 8.00   | Slop Bowl, [Educible] 5.75   | Syrup and Plate, [Effacement] 6.25 |
| Sugar Bowl [Educationist] 625 | Spoon Holder [Engreenew] 600 | Cream Slop and Spoon gold lined    |





Tea Set Design Patents Patented by H. Berry in 1891.

### MERIDEN BRITANNIA HIGH GRADE HOLLOW WARE.

This line of MERIDEN BRITANNIA COMPANY'S SILVER PLATED HOLLOW WARE, illustrated and described on the following four pages, represents the highest grade hollow ware manufactured.

This brand in quality stands next to Sterling Silver goods, and each piece is 44 ROGERS BROSS (and ROCK) BROSS BROSS (and ROCK) BROSS BROSS BROSS (and ROCK) BROSS BROSS BROSS (and ROCK) BROSS ( TOLLOW WARE RIDA





| Pea Pot  |       |      |     |     |         |    |     |    |    |     |    |    |     | ٠., |   |    |    |     | ٠. |    |    |  |
|--|-------|------|-----|-----|---------|----|-----|----|----|-----|----|----|-----|-----|---|----|----|-----|----|----|----|--|
| Sugar  |       |      |     |     |         |    |     |    |    |     | ٠. |    |     |     |   |    |    |     | ٠. | ٠. |    |  |
| reum   |       |      |     |     |         |    | ٠., | ٠. |    |     |    |    |     |     |   |    |    |     |    |    |    |  |
| spepu Holder   |       |      |     |     |         |    |     |    |    |     |    |    |     |     |   |    |    |     |    |    |    |  |
| Syrup Cup with Pla   | te    |      |     |     |         |    |     |    |    |     |    |    |     |     |   |    |    |     |    |    |    |  |
| Butter tuch  |       |      |     |     |         |    |     |    |    |     |    |    |     |     |   |    |    |     |    |    |    |  |
| Sugar<br>Freum<br>1990 Holder<br>Syrup Cop with Pla<br>Butter Dish<br>Capacity of Coffee | Pot 7 | tult | 141 | ils | <br>• • | ť. | u   | ue | it | 5 0 | :  | T. | 'n. | ŀ   | u | ij | tı | u.t | Ġ  | o4 | nt |  |



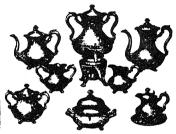
2031 Ten Sei, third, our coad chairs a seaso horder, with gold fined in and spour in their sect of horses and him, and to put, ou put, of

| Coffee 15 ft          |  |  |     |
|-----------------------|--|--|-----|
| Fea Port              |  |  |     |
| Survey Control of     |  |  | 3   |
| Course conserve       |  |  | . 3 |
| Specia Halder         |  |  | . 4 |
| Six contributed Plate |  |  |     |
|                       |  |  |     |
| Bir er Dish           |  |  |     |



Tea Set, handsomely satin engraved, full size, very rich and dressy in appearance, covers, spouts and lids dinished in bright silver, per set of 5 puces, consisting of coffee put, tea pot, sugar, creamer and

| doner   | ٠, | ••• |        |   |
|---|----|-----|--------|---|
|   |    |     | each.  |   |
| loffee Pot, capacity 7 half pints, height 7% inches   |    |     | 4 25   | í |
| Fea Pot, capacity 6 half pints, height 6 inches   | ٠. |     | 3 85   | ١ |
| invar height 5 inches   |    |     | 2 50   | ١ |
| 'ream, height 4 inches, gold lined  | ٠. |     | 2 45   | i |
| Steemer, height 4 inches, gold lined  |    |     | 2 45   |   |
| Butter Dish, height 4% inches   |    |     | 2 55   |   |
| speciner, height 4 inches, gold lined<br>lutter Dish, height 4% inches<br>syrup and Plate, height 4% inches |    |     | . Ž 55 |   |



| <b>4</b> |      |                |      |      |    |   |      |
|----------|------|----------------|------|------|----|---|------|
|          |      |                |      |      |    | • | - 7  |
|          |      |                |      |      |    |   |      |
|          |      |                |      |      |    |   | <br> |
|          | <br> | <br>           |      | <br> |    |   | . :  |
|          | <br> | <br>           |      | <br> | ٠. |   |      |
|          | <br> | <br>********** | <br> | <br> |    |   | <br> |



n - 1 "h" ned at h :

BUTTER @ DISHES.







1314 Coffee Set, Height of coffee pot 8% inches, hereford start boot 13, inches, height of creamer 32, inches stamater of text to makes. Communication effect in set a and born shifting to create design, and one of the communication of the first to make the communication of the first to make the communication of the first to t





pieces. Per ser. 15.75.
Colleg capacity 14, p. 108. flue d with record order and eveny handle.
Sugar could be match coffee per diffrate discomptible coffee por tenses, that each is minimal resilies put

by note displayed tooled videe and

THE HOMAN SILVER PLATE CO.'S OUADRUPLE PLATED HOLLOW WARE.

and devoted to the manufacture of Hollow Ware has given the Homan Sirver Piete Co. 2 enderugit spicied goods a surveyard into. Their stendard statement are as a surveyard tools. Their stendard statement are as a ware that this line is wertly underworded to the other than the best taken the statement of the spinicates.

















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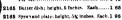


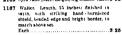




2105 Te site, Saint neutreen of rich design, builte fined, hand burnhabed, shields highly meelisabed, time heavily beaded, lids of unique form, handles and spouts of latest model. Per set of 4 pleese, consisting of coffee pot, sugar, creamer and spoons. Coffee pot-taylett, belgit, 80 inche. Nugas bowl-pitts; helpti, 84 inche. Nugas bowl-meele, pold-lined. Spooner-Height, 4'¥ inches; gold-lined. Spooner-Height, 4'¥ inches; gold-lined.











2172 Tea Set. Highly burnished: raised chased shields, shapely bodies, sponts and handles, finely designed rims and tips. This set closely resembles solid silver. Per set of 4 pieces, consisting of coffee pot, sugar, creamer and spooner. Coffes-Capac-113. 5% half-pints; height, 7-2 inches. Sugar-Height, 6% metes. Creamer Height, 3% inches, rold-lined, Spooner-

|      | Height, 34 inches, gold-lined.  | Per set  | <br>8 75 |
|------|---------------------------------|----------|----------|
| 2172 | Butter dish. height, 5% inches. | Each     | <br>2 25 |
| 2172 | Syrup and place: height, 6% me  | he- Each | <br>2 25 |





2170 Tea Set. Elegantly barn-shed, fluted and chased, resettes in high relief, recognitions, always tips, ornamental feet and generaone handles and sports. The whole effect is rich and sterlinglike. Per-et of 4 pieces, consisting of teapor, sugar, creamer and specier. Teaper Capacity, 6 half-pairs, height, 85. inches Sugar-Height, 6% inches. Creamer-Height, 4% inches; gold-lined. Spocher Height, 4% inches, gold-lined.

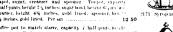
|      | Per ser  | 10 | 50 |
|------|--|----|----|
|      | charter and to march above, capacity, 7 half-parts, height, 9- |    | 25 |
| 170  | to regard statement, 5%, percent line in a contract of the     |    |    |
| 2170 | Section and player to tell to the meters. The history          | 3  | 25 |

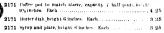


THE HOMAN SILVER PLATE CO'S TEA SETS Continued



3171 Tea Set. Brilliantly burnished and docyy flood with close tips and applied bedders of most private, every all the states of the state of the state of the state of the state of the process construct teaport state, every of their process, construct teaport states, where it and spound. Teaport states of the processor control to the state of the stat







# OUR FOUR-PIEGE TEA SETS LEAD THE WORLD.

AT \$10.00 TO \$4.75 four styles in Guarpies EXTRA GOOD VALUES

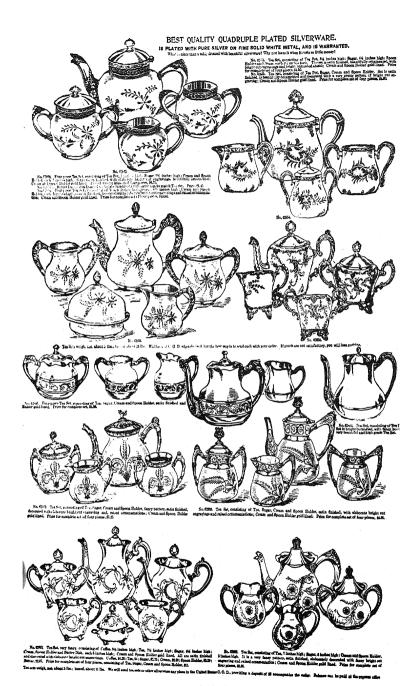




Tea Set at \$6.75.

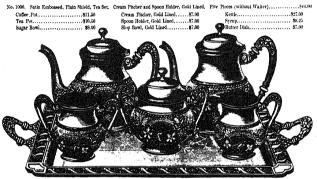




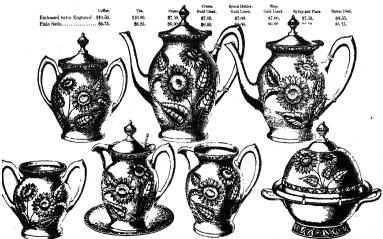


#### QUADRUPLE SILVER PLATED WARE.









# REED & BARTON SILVER AND GOLD PLATE.



No. 612. HAMMERED TÊTE-Â-TÊTE SET.

No. 612. Set of Four Pierces. Cuffee. Tea. Sugar. Cream, gold-lined, No. 708. Set of Four Pierces. Cuffee. Tea. Sugar. Cream, gold-lined, No. 708. Set of Four Pierces. Cuffee. Tea. Sugar. Cream, gold-lined, No. 708. Set of Four Pierces. Cuffee. Tea. Sugar. Cream, gold-lined, No. 708. Set of Four Pierces. Set of Four Pierce No. 01901. Waiter, 14 inch. 814.00. aumer

No. 098. Waiter, 12 inch, \$15.50. (acress)

No. 720. Same Set as above, Plain, Four Pieces, Cream gold-lined, \$24.50. (mice)

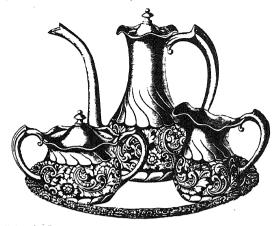


No. 450 MOSS ROSE CHASED TÊTE-À-TÊTE SET. No. 430. Set complete, Cream and Cup gold-lined, \$53,25. ones

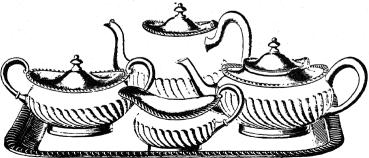


No. 382. SNOW FLAKE AND ENGRAVED TÊTE-À-TÊTE SET. No. 35-2. Set of Four Pieces. Coffee. Tea. Sagar, Cream, gold-lined. No. 615. Set of Four Pieces. Coffee. Set. 56, 15. Set. 55, 88.25. Set. 55, 88.25. Set. 55, 15.25. Set. 57, 25. Set. 57 No. 081. Waiter, 12 inch, \$13.50. (segrees)

No. 615. FLORAL BAND TÊTE-À-TÊTE SET. Coffee. Tea. Sugar, Cream, gold-lined. \$7,75. \$7,25. \$5.25. \$5.25. No. 05111. Waiter, 14 inch, \$16.00. (19944)







# CHAPTER VIII PITCHERS, GOBLETS AND MUGS



EVER IN THE history of plated hollow wares was such a contemporary hubbub created as in the case of the patent ice water pitcher. These relicts of bygone days, either elaborate or plain, stationary or tilting, dominate the trade catalogs of the late 19th century. Loud are the rival claims. Of course, their story is only part of a long development which sought

to bring hot and cold drinks to the table as perfectly as possible. Water pitchers, goblets and mugs form a natural unit in the history of early American plated silver. Many present day uses can be found for all of them.

Goblets and Mugs. Of all small tablewares, the child's mug offers about the most interesting field for the new collector. Here is variety almost without end of wares widely distributed and which can be acquired at small cost. One can easily get started on a mug collection, and the search for new styles pursued with zest for years. Such mugs may serve a practical purpose, too. They are excellent for mint juleps (which can be frosted in the refrigerator without danger of cracking) or used for a hot Tom and Jerry drink. One enterprising hostess uses these old time baby mugs for egg nogs, and much amusement is derived at New Year's Wassail Time as the guests read the quaint inscriptions on their cups. As for silver plated goblets, these are collectable in sets, or used in a one-of-a-kind assemblage on the formal table.

Early Water Pitchers. Prior to 1850, silver water pitchers tended to copy early English design. In shape these "ewers"—both with and without a cover—follow the graceful lines of a Grecian urn. Ornamentation was confined to a simple beading or grape band. They held one or two quarts of water. Not many of these early pitchers remain. Those that are discovered find a ready use on the modern table. The only possible drawback is the fact that when ice water is placed inside the pitcher, moisture from the room collects on the outside as "sweat".

The Patent Ice Water Pitcher. Apparently the 19th century housewife was greatly concerned in supplying her family with clean, cool drinking water. In the days before running city water and refrigerated ice cubes, this was quite a problem. Water had to be drawn from the well, ice chipped from a block and the mixture placed in a covered container. This need for a good container was reason enough to spur the silver platers on to "im-

# DOUBLE WALL WATER PITCHER

MANUFACTURED BY THE

# Meriden Britannia Company,

## wrey maridar. Com.

This Pitcher is similar in appearance to and equally convenient as those in common use; but it is so constructed that when the cover is down, every part of its contents is doubly encased from the atmosphere; the effect of which, as shown by the accompanying table, is, that 1 1-2 lbs. of ice in three pints of water, of 71 degrees Fahrenheit, lasts 6 hours and 50 minutes, atmosphere averaging 75 degrees 57 minutes; whereas the same weight of ice, in a like quantity and temperature, in a common Pitcher, only lasts 2 hours and 10 minutes, the temperature of the atmosphere averaging nearly three-fourth of a degree colder; also that water was preserved to the temperature of 60 degrees for fourteen hours.

gree colder; also, that water was preserved to the temperature of 60 degrees for fourteen hours.

Being composed of metal, and therefore not liable to break, their durability will render their first cost more economical in the end than the ordinary china or stone Pitcher, and, as the above experiment shows, water may be maintained at a cold temperature in these Pitchers, say 60 degrees, being the temperature of spring water, at about one-fourth of the expense for ice that is required for Pitchers in common use. The condensation of rapor upon the surface, which in ordinary Pitchers, runs down and wets the table or table or total in in this Pitcher largely prevented. Our Pitchers will be of a very superior finish, and sold on as favorable terms as any.

### HEAVY PLATED AND CHASED, OR BRITANNIA.

Record of an Experiment made with a Double Britannia Ice Putcher and a Stone China Pitcher, such as is ordinarily used.

At 10 o'clock, a.m., the Pitchers were placed about two feet from each other on a table, in a room of which the temperature of the atmosphere was 75 degrees Pahrenheit. Three pints of water, 71 degrees Fahrenheit, and 1 1-2 lbs. of ice were put into each Pitcher. They were examined every hour, by immersing in them the bulb of a thermometer, and the following table shows the time at which the ice melted in each Pitcher, and also the temperature of the water. Tee should be put into the Pitcher in as large a piece as possible, as, in equal weights, a large piece will last longer than several small pieces. It may also be observed that in a large Pitcher the ice will last longer in proportion than in a small one. The Pitcher should be turned on its side when the ice is being put in, so as not to let it fall licavily against the bottom.

| Time.         |     |              |    |            | Temp. of Water<br>in Pitcher with<br>out ice, standing<br>by side of the<br>other. |    | ap of Atmos. | No. of Hours. |
|---------------|-----|--------------|----|------------|--|----|--------------|---------------|
| 10 a. m.      | 71  | deg. Fahren- | 71 | Fahrenheit | 71 Fahrenheit  | 75 | abrenbeit    | 0             |
| 11            | 42  |              | 40 |            | 71 1-2 do.   | 75 | do.          | i ·           |
| 12            | 42  | do.          | 48 | do.        | 71 1 2 do.   | 75 | do.          | 2             |
| 12 and 10 mm. |     |              |    | melted     | 1  |    |              | 2 10          |
| 1 p. m.       | 43  | đo.          | 56 | Fahrenheit | 72   | 75 | do.          | 3             |
| 2             | 43  | do.          | 60 | do.        | 72   | 76 | do.          | 4             |
| 13            | 44  | do.          | 64 | do.        | 72   | 77 | do.          | 5             |
| :4            | 45  | do.          | 67 | do.        | 72   | 77 | do.          | 6             |
| 4 and 50 min. |     | e melted     |    |            |  |    |              | 6 50          |
| 5             | 46  | Fahrenheit   | 68 | do.        | 72   | 77 | đo.          | 7             |
| 6             | No  | x examined   | ٠. |            |  |    |              | 8             |
| 7             | 54  | Fahrenheit   | 71 | do.        | 72   | 78 | do.          | 9             |
| 8             |     | * examined   | ٠. |            | l  |    |              | 10            |
| 9             |     | Fahrenbeit   | 72 | do.        | 72   | 76 | do.          | 11            |
| 10            |     | examined     | ١  |            |  | ٠. |              | 12            |
| 11            | 59  | Fahrenbeit   | 72 | do.        | 72   | 76 | đo.          | 13            |
| 12            | ,60 |              | 72 | do.        | 72   | 76 | do.          | 14            |
| 8 a. m.       | 66  | do,          | 70 | do.        | 68   | 73 | do.          | 22            |

Orders for these Pitchers should be directed to the

# MERIDEN BRITANNIA COMPANY,

WEST MERIDEN, CONN.

(Samples may be seen at our Sample Room, New York.)

provement" in design. In 1854 a patent was granted for the first all metal double walled ice water pitcher. This patent was acquired by the Meriden Britannia Company, and immediately pirated by several other concerns. This met the demand for an ice water pitcher somewhat insulated from the effects of a warm room, but many users felt that the metal tainted the water. Other said that metal poisoning was to be expected anyway in the normal course of events. The questionable acceptance of the double-walled metal container naturally gave rise to rival patents and rival claims. A stone china or porcelain water receiver was patented in 1865 for insertion into a silver plated shell. Reed and Barton took up this variety, claiming it superior to the allmetal containers in not "tainting the water". Such claims of stone china superiority met with rebuttal on the part of the sponsors of the all-metal pitcher. On an accompanying page we reproduce Meriden Britannia Company's advertisement of their "conclusive experiment". This purports to show that the water keeps cooler longest in the double-walled metal container and has no metallic taste. People must have been bothered with thoughts of this possibility, for one contemporary invention departed from both the metal and the china container in favor of the old oaken bucket. Once in a while there turns up an ice water pitcher whose polished oak staves are held together with silver plated hoops. This creation, called a "cryptochepan" was made by D. B. Stedman and Company (Boston) in 1869.

The earliest double-walled ice water pitchers hold from two to four quarts, and are of simple sloping lines. In the 1860's, these covered containers—which resemble old fashioned coffee pots—were occasionally sold with trays shaped to hold one goblet in front of the pitcher spout. By the 1870's, the pitchers had become larger and more ornate. Many were mounted in elaborate tilting racks with one or two goblets held ready for use. It was customary by this time to keep the pitcher filled with ice water throughout the day, and displayed on a special stand in the dining room. There its contents could be sampled by the thirsty any time they wished. These pitchers were always expensive. Some of the accompanying catalog illustrations carry prices of \$65 and up. Water pitchers of the late 1880's and 1890's show a change in style trend. Gone is the high-tilting frame. In its place is a small vessel, often open at the top, which rests with a set of goblets on a special tray. From this style change we can conclude that ice water had begun to be served only at meal time, rather than left around for hours in a covered container. Progress must be served!

Modern Uses. There is an active demand today for the old plated ice water pitchers, which are certainly the most charac-

teristic type of 19th century plated silver ware, typically American. Few are used for the original purpose. The smaller early covered types serve the modern hostess as a coffee pot, from which she serves the after dinner demi-tasse. Tilting pitchers serve for coffee, and also for even stronger drink. They are excellent dispensers of punch, lemonade, etc., at the buffet supper. Guests can easily help themselves. Besides, their design adds imposing height to the total table setting. Hostesses who prefer the uncovered variety (pre 1855 and post 1885) are undoubtedly thinking of them for dispensing water, often to a set of silver plated goblets arranged in a formal table setting. And, of course, there is the use of any and all these containers for punch or the New Year's Wassail Bowl.

Punch Sets. Collectors who are looking for the rare and exclusive can go on a hunt for the elaborate punch sets made by leading silver platers during the 1860's and 1870's. An accompanying page shows two sets exhibited at the Philadelphia 1876 Centenial. They were priced in the hundreds of dollars, and few probably were ever sold. At least the authors have seen only one such set offered for sale by an antique shop. But if one cannot obtain such a set for entertainment, there is solace in the thought that a tilting pitcher of good design, plus an array of silver mugs of the period, can still be assembled at way below their original cost, and a very pleasing effect achieved thereby. We must remember that the larger plated silver sets were often presentation pieces made for special occasions and groups; hence, seldom on the market for resale.

Communion Ware. Although intended for more spiritous contents than water, the communion wares of the late 19th century are appropriate to the present chapter. Those pictured on accompanying pages are similar in design to the early 19th century pewter sets for which there has always been an active demand. Doubtless the silver plated sets will appreciate in antique interest and value as new serving uses are discovered for them.





# ICE PITCHER AND TILTING SETS.



No. 201. DAMASCENE CHASED ICE PITCHER SET.

Set complete, \$47,50.

bet, \$47,50.

No. 221. Golders, Gold Lined, each \$425.

h Waiter, \$43,50.

Facen Plate Glass Protected, \$4,00.

Also furnished Chased at same pixe. (See Tilting Set No. 33). No. 201. Pitcher, No. 59-15 inch Waiter,



No. 34. CHASED TILTING SET, COMPLETE. Goblet and Slop Bowl, Gold Lined, \$33,000.



No. 34. DAMASCENE CHASED TILTING SET. Garage Spirit Control of the State

(44)



### ELECTRO SILVER PLATE.





No. 200 CHASED ICE PITCHER SET.

Set remplete, \$32.25

| No. 255 | Pitcher | Sep. | No. 5 | Golders, Gold Lined | \$4.55 | No. 65 - 67 inch Wanter | 17.5 | No. 2 | Stop Boar, Gold Lined | 6.75 | Patent Plate Glass Processor, \$4.5 | extra



No. 33. CHASED TILTING SET, COMPLETE, Galdees and Shop hoof, G. 11 to 1, 248 cm.



No. 35. CHASED TILTING SET. COMPLETE.

GAST and St., Both G. (Local Soc.).

Part. (1994).



No. 42. Set complete. There Perces, (abblet gold-lined, 432.75. (asarr)
No. 95. Pitcher, 344.50. mass. No. 95. (colder, gold-lined, 44.55. (asarraysen)
No. (1984). Waiter, 17 (incl. 434.00. mass.)
Allow Set. Pard Finish, same price, mass.



FINE HAMMERD AND COPPER APPLICATÉ DES WATER SET.

No. 18. Set complet. There Peros, fielder gold-lind. \$4.45, anaxous

With Copper Applique.

No. 1997. [op Petro, 1997.]

With Copper Applique.

With Copper Applique.

With Copper Applique.

With Copper Applique.

Set on a complete and the copper Applique.

Set on a complete and t



HAMMERED AND ENGRAVED THATING ICE WATER SET.

No. 27. Not complete. Four Pewey, Goldste and Tiber gold-direct, \$52.00, magnet

to 1677. The Pitcher, \$2.900, magnet. No. 1877. Goldste, spieldirect, each, \$52.30, magnets

No. 20. There, gold-direct [87.30, magnets].



No. 40. Set complete, Four Prices, Goldsteand Titler goldslind, 20,000, married No. 1984. Ire Pitteler, 241,00, page. No. 1984. Goldste, goldslind, ed., ed., 44,00, page. No. 1984. Goldste, goldslind, ed., 44,00, pages. No. 20. Titler, goldslind clutter, 260,00, married No. 20. Titler, goldslind clutter, 260,00, married No. 41. Same Set, complete, Plain, Hammered, 261,10, pagement.

# TILTING ICE PITCHER AND WATER SETS.

itchers with Patent China I

-121-

403 Water Set. His alt of pitcher 75 pitches, health of set also helds of the turbes, diameter of tray they analyses set also graved flush and brilliant burnsh of shreads. So I want borders meach piece. The golder is sold limed Water has burnished else, still center. Pitcher rests on substantial and pretty feet. Per set of 3 peecs. 5 25

standard and pretty tect. Per set of 3 porces.

110 Water Set, Height of puther 72, incluse, height of golder 5 inches, height of slop bond 3 inches, diameter of tray 12 inches. Sath energized with burnished necks and richly ornamented shield. Slop bowl and golder gold limed. Heavy feat truminates. Thus soft neotred and mirror burnished edge. A listy, well shaped water set Per set of 4 poeces. 6 50



HOMAN SILVER PLATE CO.





486 Water Pitcher, height 11% inches, satin engraved, bright shield, porcelain lining. Fach..... 4 25



height 12"; tuches, satin engraved, deep fancy borders, burnished embossed lid,





inches, satin engraved, fancy borders, gold lined gobiet and slop bowl. Each...... 5-75 porcelain lined. Each....... 10 50



No. 5T7342 Fingon. 3 pints, burnished. Shipping weight, about 8 bis. Frice, each,.... 55.48 WATER PITCHERS. No. 5T7344 Baptismal Bowl, burnished

No. 5T7344 Baptismal Bowl, burnished Price, each So. 5T7346 Same as above, gold lined. 2.85 No. 5T7346 Goblets, burnished Each 1.75



277 Water Pitcher, height 11% inches, satin finish with beaded trimmings, porcelain lined. Each....... 6 35





92 Tilting Pitcher, height 19½ in., satin engraved, gold lined gobiet and slop bowl, porcelain lined. Ea. 11 25



No. 2027 Water Set Righty Decorated Did Silver Finish, Gold Lined Pitcher, Cup and Sisp. Set of four Pieces, \$38.00

### QUADRUPLE SILVER PLATED WARE.



Gold Lined Cup and Slon

DRUPLE SILVER PLATED WARE.

QUADRUPLE SILVER PLATED W.

HAND ENGRAVED WATER SET (BAND

ICE PITCHER, Satin Bright Cut, [Estilient] ......\$12.50









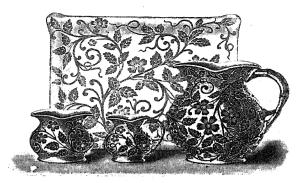


No. 402. EMBOSSED CHASED WATER SET [BANDANA], \$36 25



No. 167. Water Set, 4 pieces, chased, gold lined, \$43.00





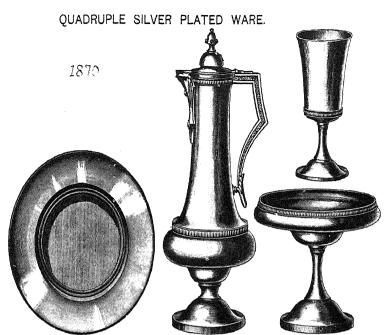
Height of Pitcher 71; inches. Length of Waiter 12 meles. \$41.00



No. 191. WATER SET, CHASED, 5 pieces, Gold Lined Slop and Gebiets [Bandon], 539 00



Punch-bowl and Goblets: Meriden Britannia Company.



No. 16. COMMUNION SET OF 6 PIECES, FLAGON, BOWL, 2 PLATES, 2 COBLELS [BEAMING], \$40 00, 2 quart [Brant], \$14.00; Esptismal Bowl [Bear], \$18.00; Plates [Brandle], each, \$5.00; Qoblets [Bearen], each, \$4.00.



No. 12. COMMUNION SET OF 6 PIECES, FLAGON, BOWL, 2 PLATES, 2 GOBLETS [Bazaar], \$32 25
[Fiagon, 40.50; Baptismal Bowl (Bracon), \$7.25; Plates [Brademan], each, \$4.00; Goblets [Bradem], sech, \$3.25. With 1 quart Flagon, \$1.25 less.

#### QUADRUPLE SILVER PLATED WARE.

#### SILVERWARE DEPARTMENT.

Herewith tast limitations of the choicest articles selected from the lines of standard and the choicest. We can ill orders for any other goals made by the Meritien Britannia Co.; Meditors Particle Co.; Simpon, Held, Miller of Co. and Burder Particle Co.; Millettown Particle Co.; Simpon, Held, Miller of Co. and Burder Co., Co. Paripoint Silver Co., whose were an automologial to be their quality made. In addition, we will full orders for a gratical model by show companies. Artifiele (topics 81 to 97) are of various makers and good value for the price.

#### TELEGRAPHIC CODE.

Words in brackets are for convenience in ordering by telegraph or mail.

ILLUSTRATIONS ARE ONE-THIRD SIZE UNLESS OTHERWISE SPECIFIED,

 $E_{\mathrm{NPLANATION}}$ .—When one-third size the article is three times as high and three times as wide

#### QUADRUPLE SILVER PLATED WARE.



EMBOSSED, SATIN BRIGHT CUT WATER SET [EAGRE]......\$23.50





No. 74. TILTING WATER SET, CHASED, Old Silver Barder [Bander], \$49 50
Percelain Lined Pitcher.

Sta. 132. Tilting Water Set, Chased, with Sold Lload Cop and Slop Bowl, \$30 00.

Height, 22 Inches.

# CHAPTER IX SERVING DISHES



ILVER-PLATED hollow ware is especially suited for serving hot foods, and its designers have made numerous adaptations. There is, first of all, the covered soup tureen. Then there are the many varieties of covered vegetable dishes, egg holders, box heaters and warmers. The casserole shell of the late 19th century is frequently found in plated silver. And last,

but not least, there is that distinctly American invention, the chafing dish.

Soup Tureens. The name "tureen" is said to have been derived from the fact that Marshal Turenne of France on one occasion used his helmet to hold some soup! Silver tureen design follows closely that of contemporary china containers. The early 19th century types were low, oval and footed. Ornamentation was kept simple and handles inconspicuous. As the century advanced, soup tureens became large and the decoration more ostentatious. Some held over a gallon of liquid. Handles and cover were given elaborate treatments. As indicated in accompanying pages, many of the soup tureens of the 1870's were made to match tea services. By the 1890's the soup tureen had all but disappeared from table service. Instead of letting the host spoon out the liquid at the table, it was considered more polite to have it dished up in the kitchen and served after the guests were seated.

Today there is a growing demand for the old Victorian silver soup tureens, either the footed types or those with pedestal bases. Hostesses use them for oyster suppers or serve therefrom at standup buffet luncheons.

Box Heaters and Warmers. Back in the 19th century, English homes of "quality folk" served a most leisurely breakfast. The family arose whenever it pleased them, came into the dining room one by one, and helped themselves to kippers, bacon and eggs,—kept warm in a variety of ingenious containers. Very few of these breakfast serving dishes were made in America, where custom dictated a hurried morning meal. As a result, most of the egg broilers, bacon toasters and kipper holders now seen in antique shops are of English origin. A brief treatment of the types extant is here given by way of contrast with American design. Oldest, of course, is the box heater—where the lower half holds a piece of hot metal buried in sand. A later version uses hot water to keep the upper contents warm. Egg holders can be found in which the warming is done both by inserting hot stones

# REED & BARTON SILVER AND GOLD PLATE.



OVAL VEGETABLE DISH, LOCK HANDLE. No. 1490. 11 inch, \$23.00. (LEMPTR) 12 inch, 25.00. (LEMPTR)



OVAL VEGETABLE DISH, LOCK HANDLE, No. 1280, 11 inch, \$80,00, ususer, 12 inch, 23,00, ususer, 13 inch, 26,00, usure, 9 inch, 17,00, asserts



| SILVER EMBOSSED VEGETABLE DISH, LOCK HANDLE. | No. 1544. | 12 inch, \$50,00, | (127715) | Oxidized, \$55,00, | (128915) | Oxidized, \$50,00, | (127715) | Oxidized, \$50,00, | (127715) |



OVAL VEGETABLE DISH, LOCK HANDLE, No. 1225, 13 inch, 835,00, (graves)



OBLONG VEGETABLE DISH, LOCK HANDLE.
No. 1542. 11 inch, \$20,00, (moran)
12 inch, 50,00, (moran)
No. 1540. Above with plain mount, same price.



 SQUARE VEGETABLE DISH, LOCK HANDLE.

 No. 1832.
 11 inch,
 \$28,00.
 (LEDICAL STATES)

 No. 1834.
 11 inch, Silver Embossed,
 48,00.
 (LEDICAL STATES)



OVAL VEGETABLE DISH, SILVER EMBOSSED.

No. 1514. 11 inch, \$47.50, (2000)
12 inch, \$2.50, (2000)
Gold and Oxidized, \$67.50, (2000)
Gold and Oxidized, \$62.50, (2000)



OVAL VEGETABLE DISH, LOCK HANDLE, No. 1480. 11 inch, \$29,00, 0.50 12 inch, 32,00, 0.50

#### VEGETABLE DISHES.

(CUTS ONE-THIRD SIZE.)

# REED & BARTON SILVER AND GOLD PLATE.



No. 3015. Round, 16 half-pints, \$22,50. (wasme) Round, 12 half-pints, 20.00. (was)



No. 3048. Oblong, 16 half-pints, \$15.00, son



SOUP TUREEN. No. 2954. 16 half-pints, \$42.00, (APPEND)





No. 2266. Oval, 16 half-pints, \$27.00. (waveause Oval, 20 half-pints, 31.00. (warren)



No. 1973. Oval, 16 half-pints, 825.00. (\*\*\*rmssat\*\*
No. 1970. Above, Plain, 24 half-pints, 26.00. (\*\*\*rmssat\*\*
Above, Plain, 20 half-pints, 23.00. (\*\*\*rmssat\*\*)
Above, Plain, 16 half-pints, 20.00. (\*\*\*sat\*\*)

TUREENS.
For other designs, see Tea Sets.

# REED & BARTON SILVER AND GOLD PLATE.



No. 2840. Oval, 46 half-pints, 825,00, some Oval, 36 half-pints, 30,00, some No. 2845. Above, Chassel, 46 half-pints, 84,00 extra, some Above, Chassel, 26 half-pints, 4,00 extra, some



No. 2810. Oval, 12 half-pints, 825.00. was-Oval, 16 half-pints, 25.00. was-Oval, 20 half-pints, 30.00. wasz-



No. 5034. Round, 16 half-pints. 828,50, some No. 5050. Above, Plain, 16 half-pints. 24,50, socoo-Above, Plain, 12 half-pints. 22,50, socoo-



 No. 3131.
 Oval. 16 half-pints.
 828,50.
 com 

 Oval. 12 half-pints.
 26,00.
 cosms

 No. 3138.
 Above. Snow Flake Chased. 16 half-pints.
 33,50.
 cosms



No. 2980. Oval, 16 half-pints, 821,00. «came Oval, 20 half-pints, 32,00. «came Oval, 12 half-pints, 24,00. «camen



No. 2002. Oval. 16 half-pints, \$50,00, occurr Oval, 20 half-pints, \$5,00, occurr-

# TUREENS.

(CCTS ONE-THER SIZE.)

# REED & BARTON SILVER AND GOLD PLATE.



VEGETABLE AND ENTREE DISHES.

and by lighting an alcohol burner. Roll back dome shape covers typify many of the English electro-plated pieces, and these may occasionally be found with American maker's marks. All-in-all, however, the breakfast warming dish never reached high popularity in Victorian America.

Covered Vegetable Dishes. Accompanying pages show several varieties of American made covered vegetable or entree dishes. In some types the cover can be turned over and used as an extra serving dish. On others the cover handle, support for alcohol burner, and general decorative treatment are reminiscent of earlier English Sheffield designs. The footed varieties are probably the most highly sought.

The Casserole. These low covered "baking dishes" appeared first in the 1885 catalogs of silver plate manufacturers. They are distinctly American and were widely produced and distributed. The casserole insert was first made of high grade enamel ware, later of china and glass. After the casserole dish was cooked, it was put in the silver container for serving at the table. The earliest casserole holders cover the baking dish completely. Later versions (1900 on) feature pierced open work frames without a cover. The popularity of the oven meal is as strong today as ever, thus creating a demand for this type of hollow ware container.

The Chafing Dish. Though articles slightly resembling chafing dishes were made of pottery long ago in Sussex, England, the true chafing dish (alcohol burner type) originated in America. It was doubtless inspired by the early charcoal heating braziers. First used in primitive kitchens, the brazier came to hold a teakettle, and from there by a series of "improvements" it developed into an ornate dining room gadget.

Paul Revere is credited with making a chafing dish of copper in 1780 which closely resembles the small brazier. But the vogue for this dish as we now know did not hit the American public until after 1885. During the next twenty-five years the alcohol burner with its series of interlocking pans became a popular requisite of the American dining room, ran rampant in college dormitory cooking of the Gibson girl period, and lived to challenge the improvising skill of some of America's greatest chefs.

Silver plate manufacturers were a little late in capitalizing upon popular fancy. Not until 1890 do we have a specially designed silver plated chafing dish. Its originator, J. Wajedkow, sold his patent to the Gorham Company, who during the next decade did much to raise the general standards of chafing dish design. The Gorham Company's models No. 0370, 0620 and

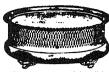


9284 Fruit or Nat Bowl. Height 41 inches-width 9 inches, burnished and fluted, overhanging beaded edge, mounted on bead trimmed base, satimgold lined inside.

Each ..... 2 75



919 Fruit or Nut Bowl. Height 6 inches, width 9% inches, strikingly effective, burnished, gold lined, artistically ombellished rim and base.





114 Eight inch round ten dish, bright silver finish with open pollar work and chased borders and base from some porcelain linking, white handle and hine outside giving it a nice effect through the open work. Each ... 6 55





No. 5T7278 Baking Dish, satin finish, with porcelain inside dish; diameter 2 inches; height, 6 inches Price, each \$2.90



No. 5T7281 Baking Dish, satin finished, and engraved, with porce-lain inside dish; holds two quarts, Price, each \$3.75







No. 62849. Bake Dish, diameter 9 inches, satin finished and bright cut engraved. Price, \$2.25.

No. 62848. Bake Dish, diameter 9 inches, satin finished and bright cut engraved. Price, \$2.90.

Norm—All of the above Bake Dishes are provided with a porcelain dish, in which poddings, etc., can be baked tents can be set inside the plated dish with cover.





01005 are among the few silver plated chafing dishes that will be found. Most existing examples from the period are nickle plated on brass or copper.

Chafing Dish Cookery. The growth of small apartment living has brought a new upsurge of interest in chafing dish cookery. Connoisseurs should try to locate the booklet written by M. A. Kinsley, famed chef at Holland House, New York. This booklet was first issued by the Gorham Silver Company in 1894 and contains receipes for the famed "Welsh rarebit" and other delectables. We quote from another cookbook of the period (Elliot Publishing Company, Philadelphia, 1897) this bit of historical lore to delight the heart of the collector.

Only recently has the chafing dish come among us; yet it has already made a sure and lasting place for itself. The ease with which delectables can be concocted, the surprisingly versatility of the operation and the economy of such cookery all commend themselves to the housewife. Here is an utensil about which can be built a whole meal. Great chefs are already bending their skill to accommodate the demand for chafing dish cookery. Designers vie with each other in producing chafing dishes that are veritable works of art. Silver, brass, copper and nickel plate are used extensively. Gas and oil and alcohol burners have been made. There is even rumor that an electric heating unit is on the way. Most, however, will prefer the tried and true alcohol burner. All one has to do here is to touch a match to the wick and a steady hot flame is the result. The burner can be turned low, so as to serve for warming after the meal has been cooked. It can be quickly extinguished by placing the cover completely over the burner.

What with the new era of tinned food that is already upon us, it would seem that the chafing dish is an ideal arrangement for turning these pallid contents into tasty dishes. Tinned soups, and entrees also, can be dressed up by the clever housewife through service with the chafing dish.

The chafing dish is the ideal for small family Sunday night suppers, when the maid is away or at church services. It can be placed directly on the dining table, and the hostess can prepare her food and serve it without leaving the room. We predict that the popularity of the chafing dish will continue to grow and that its use will be with us for decades to come.

Those wishing to try chafing dish cookery might find the following receipes an appropriate way to inaugurate a new acquisition in plated silver.

# With the Chafing Dish

ELIGHTFUL foods for Breakfast, Luncheon, Supper may be easily cooked the Chafing Dish Way, at the table—or prepared in the kitchen and kept hot in it.

Any food that can be sautéed without much odor or any that can be quickly cooked over hot water is suited to chafing dish preparation.

The materials should be measured in the kitchen and put on a small tray—eggs beaten, meat or fish diced, sliced or otherwise prepared, cheese diced or grated—so the cookery will be Speedy and Dainty. Seasonings may be put on a tray or in an attractive flat basket with a handle—mustard, Worcestershire sauce, catchup, salt and pepper, onion and celery salt, soy sauce, etc. Seasonings should be added without measuring. In Chafing Dish Cookery this professional nonchalance adds charm.

#### MEXICAN RABBIT

 ½ lb. Kraft American Cheese—
 1 cup milk

 rub through grater
 2 tbsps. butter

 2 cups stewed tomatoes
 2 tbsps. flour

 1 tbsp. finely chopped onion
 ½ tbsp. salt

 2 tbsps. chopped green pepper
 Toasted crackers or

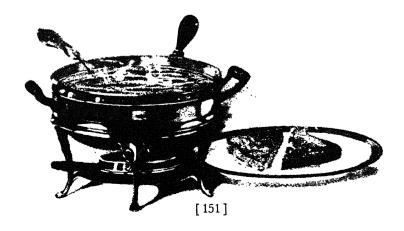
 2 eggs
 toasted slices of bread

Melt butter and add chopped peppers and onions; cook 5 minutes at low temperature. Add flour, mix thoroughly then add 1 cup of milk. Cook 1 minute. Add cheese, stirring until melted. Add tomato to cheese sauce; also beaten yolks of two eggs and seasoning. Fold in stiffly beaten whites of eggs and bake 30 minutes in moderate oven. Serve on square of toast.

#### WELSH RABBIT

1 tbsp. butter
1 tsp. cornstarch
2 cup milk
2 lb. Kraft American Cheese—
rub through grater
1/2 tsp. each, salt, mustard
and paprika
Few grains cayenne pepper
rub through grater

Melt butter, add cornstarch and milk gradually, cook, stirring, until thick and smooth. Add cheese, and stir until it is melted. Season, and serve at once on crackers or toasted slices of bread. Food value about 1400 calories.



## FOOD PRODUCTS HE EQOD PRODUCTS

# HEINZ BAKED BEANS



## WE MAKE THREE KINDS

Plain-With Tomato Sauce-Vegetarian

Our beams, whether tor Plan Pork and Beens, the more popular Beans with Tomato State, or the Vegetarin, which have tomato sauce but are without the pick, are really based—into build. They come rich, bown, and steaming from the overs, and are picked but into cara, which are at once sealed and then sentiale. Do shough so must that repreners and attention to details can contribute to make this product one of the most popular of the

#### 57 Varieties

We are always g'ad to the woor model histories to can forests over twenty thousand of whom west on years. If you extend come let us send you a dayney book detemp-tive of the Hesta Way "—of interest to homoerors — yours for the assing

H. J. HEINZ CO.

Pittsburgh, U. S. A.

Remember HEINZ Quality



THE ART OF GOOD S.

The because the of today sententiated has a reveal to the contrast deciding proportion, purely decoding to the contrast deciding proportion, purely deciding to the contrast deciding to the contrast to th

The Best EXTRACT



of the BEST BEEF



Many dainty dishes can be

Fish, Shrimps, Oysters, Clams and Lobsters; Frogs' Legs and Welsh Rarebit

are given an appetizing and delicate relish by its use.

"Silver Plate that Wears."

Meriden Britannia Co.

Chafing Dishes





Chading dishes of our manufacture are beavily silver plated on makel silver base, which will not dent, and a better for the purpose than solver itself. Ask your dasher to show you some of the new designs. If he does not have then, write to us and we will inform you where they can be obtained. Send for our

Recipe Book Free

1847 ROGERS BROSE



Each "A Good Start for a Good Dinner"

#### Blue Label Tomato Ketchup Possesses a Piquancy All Its Own

Extra Quality Canned Fruits and Vegetables Superior to the best hame made and not more expensive



#### You Know ...

the entertaining possibilities of the elegant CHAFING DISH

and are also aware of the usefulness of its dainty side partner, the

## TABLE KETTLE

likewise appreciate their artistic effect.

Just take a peep at our "Bachelor Girl" Set, a creator of good-fellowship, and like the one for whom it was named, a favorite with all.



# Chafing Dishes in "Silver Plate that Wears."

Nickel silver, silver soldered; twenty styles; ask your jeweler to show you some of them. Meriden Britannia Company, MERIDEN. CONN.; 208 Fifth Av., New York.
Largest silver-plate manufacturers in the world.

Book of Chafing Dish Recipes Free. "1847 Rogers Bros." Trade-mark on spoons, forks, etc.



Meriden Britannia Co.'s Chafing Dishes

# CHAPTER X SMALL TABLEWARES



ISCELLANEOUS plated articles for the American table range from the diminuative knife rest (two inches long) to the very imposing butter dish whose lid in some cases can be suspended on a rack ten inches high. This chapter pictures and describes a variety of wares, including bells, napkin rings, toothpick holders, spoon racks and syrup pitchers.

Any one of these would make a fascinating collection in itself, and every one is individually adapted to present day needs. Since practically all small tablewares are a product of the 1880's and 1890's, relative values rest on quality of workmanship and design rather than on age alone. This factor is borne in mind in the sections devoted to each type of object.

Butter Dishes. Considerable collector interest is already evidenced in the silver plated butter dish. Besides serving their original purpose, these are frequently used for ash trays. Butter dishes with revolving lids are especially well adapted for ash trays, and those whose lids can be suspended on a rack above the receiver will also serve. Or, by removing the small insert plate originally intended to hold the butter, one can achieve a very interesting candy dish. Also, good use can be made of the larger types for pancakes or for cheese. And, of course, one can still use butter dishes for butter.

Butter dishes were made to go with some tea sets as early as the 1870's, and it is these high standing types (on legs or pedestals) that make the best looking candy dishes. Collectors who wish to use butter dishes for their original purpose will find the low types of the 1890 period more suited to modern table requirements. Some of these late dishes are relatively small (under six inches in diamter). A few will be found to contain a sanitary glass insert plate (patented 1890) for holding the butter. The original purpose of the silver insert plate was to allow ice to be put in the base of the dish, thereby keeping the butter from melting. This was part of the design for a butter dish patented January 12, 1869, by William Parkin—the Englishman brought over to take charge of Reed and Barton's design room.

Syrup Pitchers. Since syrup pitchers can often be found in patterns identical with butter dishes, some collectors have formed pancake sets thereby. Another use for these syrups is as a hot water jug to go with a one-pot tea set. Because of their wide variety of odd shapes, a complete collection would make an interesting arrangement in and of itself.

Spoon Racks. This is one item of silverware that has completely disappeared from the modern table. Back in the 1880's, however, it was quite the thing to display a dozen tea spoons on a special rack at the table, or on one of the sugar bowl and rack combinations shown on the accompanying page. Interest in these articles today centers primarily in the spoon collector, who finds in these racks an excellent display stand for his wares.

Toothpicks, Napkin Rings and Knife Rests. The collector of toothpicks in glass and china will find on accompanying pages many silver plated specimens that will add interest to his hobby. Their small size requires little storage space, a factor always to be considered in undertaking a new collection. The same thing can also be said in favor of napkin rings and knife rests. These mementoes of bygone days, when papa, mama and each member of the family had his individual marked holder, are gradually returning to popular favor. Some, however, buy old napkin rings and split them to use as a bracelet. Another possible use, especially for the large ornate rings supported by a figure, is in connection with the cigarette ash tray. The first patent for napkin rings was granted in 1869, and many subsequent design patents were registered until the early 1900's. Then the celluloid ring came into favor, all but eclipsing the silver type. Knife rests date from their patent in 1875, and silver toothpick holders from the same period.

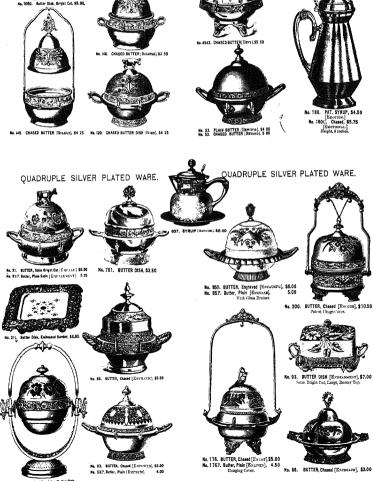
Bells. Bell collectors have long sought silver plated specimens. These are all of the call-bell type for use at table. Inasmuch as today's home is usually servantless, these bells with marble, iron or plated base will probably not sound their pleasant tones at dinner time. Bells in combinations with spoon racks, castors or other silver hollow ware may be found, but it is doubtful if they will hold much interest for the straight bell collector. All bells shown on the accompanying page are of the 1880 and 1890 periods. If earlier silver plated call bells were made, these have not come within the purview of the authors.







# QUADRUPLE SILVER PLATED WARE. No. 51; SY197-55-90 No. 197; Patt. STRUP, \$4.00 No. 197; Chards \$4.50 (Extract) No. 197; Patt. STRUP, \$5.00 No. 197; Pa



# REED & BARTON SILVER AND GOLD PLATE.





85.50, manns Gold-lined, 6.50, masses





No. 350 Plain, 4.50 mark Gold-lined, 5.50 marks







Gold-lined, 8.00 augus



3151. Pearl Finish, 6.00. man Gold-lined, 7.00. man



No. 3030. Plain, 6.00. mean Gold-lined, 7.00. mean



No. 437.

No. 430. Plain, 5.60. (acces) Gold-lined, 6.60. (acces)



No. 482. Chased. Gold-lined, r.50. mas



Gold-fined, 5,50, moreov Chased, 5,50, moreov Chased, 5.50, second Gold-lined, 6.50, second



No. 3043. Gold-lined, 9.50, a











Gold-lined, 7.50 second Plain, 5.50 second



No. 400. Plain. Gold-lined, 7.25.



#### DOUBLE SILVER PLATED CUPS.



No. 5. GOLD LINED [DIVIDEXD], \$1,25







#### QUADRUPLE PLATE.



No. 7. GOLD LINED [Division.m], \$1.25



No. 64. Cop. Plain, Si 75. Chased, \$2 25. Chased Gill, \$3 00.

#### QUADRUPLE SILVER PLATED WARE.



[Faut.7.] Embossed.



No. 065. CUP, Gold Lined, \$4.25 [FAULTLESS.]



No. 061. CUP, Gold Lined, \$3.75 [FAUXA.] Old Silver. Richly Decorated.



[FAVORABLE.] Satin Bright Cut.



No. 063. CUP, Gold Lined, \$3.50 [FAVORITE.] Silver Lined FEALTY, 52.75



Satin Bright Cut.

No. 37. Coffee Cap and Saveer, Silver Emi





Monstache Cup, 75c. Extra.



No. 30, Cap and Sauter, Chased, \$5.50. Gold Lined, \$6.75, Moustache Cap 75c. extra.





#### QUADRUPLE SILVER PLATED WARE.



No. 9. MUSTACHE CUP, Hand Engraved, Gold Lined Cup [FELONY].
No. 98. "Plain Satin, Gold Lined Cup [FELONYOUS]



#### QUADRUPLE SILVER PLATED WARE.



No. 216. CUP, Gold Lined [Figure 255], \$3.08 Fluted Part Old Silver Fluish.



No. 217. CUP, Gold Lined [Faist], \$3.00 Satin Bright Cut.



No. 210. CUP, Gold Lined, \$2.75 Featurat. Salar Briefe Cut



No. 218. CUP. Gold Lined. \$2.75 [Fengers-mi



No. 219. CUP, Gold Lined [Facts], \$2.00





Gold Lines.





No. 168. CUP, Em Gold Lined.



No. 125. CUP, Chased Greening \$3 00





#### QUADRUPLE SILVER PLATED WARE.







No. 080. CUP [Fermin], \$4.75 Gold Lines, The extra





No. 21. GOBLET, Gold Lined. \$3.25 [FERINE.] [Phon [Finiterry], 81.50



No. 169. GOBLET, Gold Lined. \$4.50 [FRIDSPAR.] Not Engraved or Gold Lined [FRIDS p. 42.56

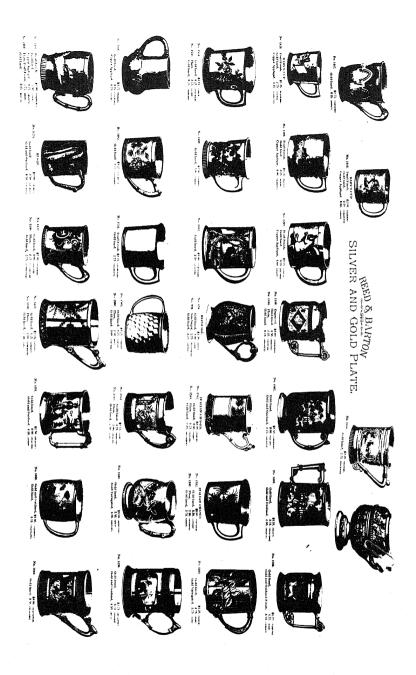


s. 042. Cap. "Hammered" Finis Plain, 52 50. Chased, \$3 00. Chased Gitt, \$3 50.

No. 057. Cup Basket Finish, S4 80. Gold Lined, S4.50.





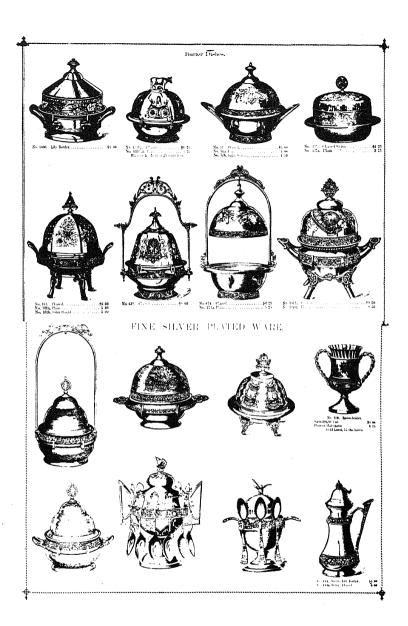








No 2004. Batter Bish, satin finished and Geney bright on engaged. Price, and Geney bright on engaged, with bandles and sufferents. Price, \$250.



#### CHAPTER XI

#### CASTORS AND PICKLE DISHES



HE REVOLVING table castor was probably the most widely used of all American plated silverware. As late as 1910 it was not uncommon to find these containers for condiments more or less permanently installed at the center of the dining table. There, their contents could be easily reached by all members of the family while eating, and their high

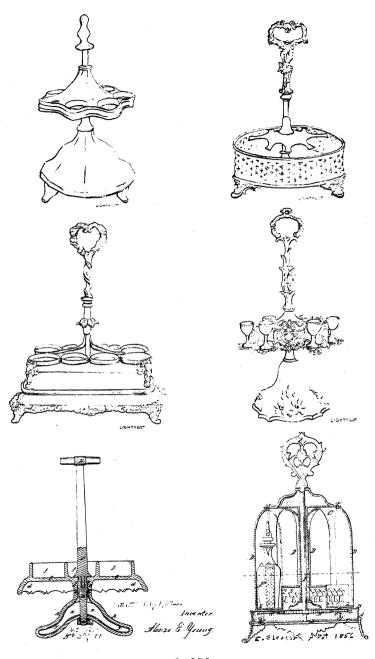
standing form made it a practicable tent pole over which to drape the light cotton fly and dust cover that kept the table setting clean between mealtimes. This type of castor reached the zenith of its popularity in the 1880's. Other types are both earlier and later in origin.

In keeping with the plan of other chapters, table castors are classified roughly by decades. This refers primarily to the multiple condiment container,—a special end section being set aside for specialized containers such as the pickle castor.

Castors Before 1860. Condiment containers or castors are not unknown in Sheffield (fused) plate dating from the early 19th century or before. Most of these are a heavy massive type in which the condiment jars rest on a footed type of tray. Through the center of the tray bottom runs a handle supporting ring holes by which the jars are held in place. The entire effect is esthetically pleasant and makes a fine low centerpiece for the table. None of this type was made in electro-plate. The next early 19th century castor type, however, may be found in both electro and fused plate.

The oldest type of castor that may be found at all readily is distinguished by a wide pierced band running around the base of the container and serving to hold the bottles on the rack. The base is raised on four feet, and frequently the bottom (on which the bottles rest) is made of wood. Through this an ornate center handle is inserted so as to enable people to pass the castor rack about with ease. Space is usually provided for six bottles. In the earliest types (as with the Sheffield (fused) castor racks) small salt dips of red or blue glass are set in rings at one side or at the ends of the frame. The small salt spoons that went with these dips are by now gone, but the overall effect of the piece is by far the most graceful and dainty of any to be found. The comparison drawing of six early 19th century castor types shows the strong points of each.

Castors of 1860. These follow closely the low rack style of the preceding decade. There is more elaborate over-ornamenta-



[167]

tion on some; on others bottles in early pressed glass patterns such as Bellflower are introduced. Perhaps the most outstanding castor of this period is the all-enclosed type, in which the glass bottles are concealed by individual "doors" of plated silver. As shown in the patent drawing, this type has an overall high standing "cathedral" effect, and can in fact be called the cathedral type; one opens a pair of "doors" to get at each of the bottles arranged around the central handle support. Not many of this type will be found, hence they are the most valuable of the 1860 group. Our patent drawing indicates that the closed cathedral type of castor was invented by E. Gleason, probably the Gleason of the Dorchester, Massachusetts firm of that name. It bears the patent date of October 21, 1856. The rotary castor type was also invented about the same time (A. F. Young, patented July 1, 1862) but did not reach prominence in manufacture and use until the 1870's. One of the earliest rotary types, also quite elaborate, is shown in the accompanying drawing. Its special feature is six removable silver egg cups, with rack for spoonholder. The single pepper castor was patented by L. Soehlmann in 1866, and the mustard top by H. S. White in 1873.

Castors of 1870. This period marked the beginnings of a definite change in castor style. Gone from favor were the low types with pierced banded racks, and in their place was a new type of high standing rotary castor. In this the bottles are arranged in holes on a circular platform which revolves around the center holder. In the earliest rotary types (often circa 1865) the lines are very simple; but by the 1870's heavy grape and beaded edge borders have been added. Practically all silver companies made rotary castors, and competition soon drove prices down to meet the average purse. They became realtively cheap, widely used and very popular.

Castors of 1880. This decade marks the heydey of the castor. The high standing revolving type found its way into practically all the highways and byways of America. But in the cities where fashion ruled supreme, styles were already changing. As shown by pages from catalogs of the 1880's, a trend is developing back toward the low standard non-revolving castor. These 1880 low rack castors will not be confused with those of earlier (1850) vintage. The bottles here are practically all exposed; the rack is smaller (often only two, three or four bottles being used) and the salt dips do not appear. Small and dainty in general effect, it would seem that these late castors are unusually well suited to the modern table requirements. Current demand, however, emphasizes the five and six bottle revolving types, with premium prices paid for those carrying call bells, egg cups and other acces-

sories. The bell castor made its appearance in the 1880's as a sort of grand finale to the era of elaborate silver table appointments.

Castors of 1890. Trade catalogs of this decade show practically none of the high standard revolving type of castor. The trend is definitely toward all glass low rack types. This, of course, was the period when the craze for cheap colored pressed glass reached its height. The silver frame was now frequently reduced to a few simple wires. All glass frames were made to hold colored daisy and button castor bottles, with perhaps a wire handle the only bit of metal used. Castors of milk glass, opalescent ribbed, cased glass and other Victorian fancies came into prominence. The castor became "cute" and lost its utilitarian flavor. One look at the tricky get-ups of these late glass castors and the reader can understand why the farm wife still preferred her large revolving container for salt, pepper, oils, vinegar, mustard and other table condiments.

Pickle Castors. It is a fairly safe assumption that none of the pickle castors, now in such demand because of their colored glass inserts, antidate the 1890's! Catalogs of this decade are literally filled with such "new" table pieces. There are single, double and even triple varieties, some simple and some ornate, some with clear glass and others with colored glass inserts. All varieties of "Victorian fancy" glass are represented. It is not known if pickles were suddenly launched in popular favor at this time, or if the lure of colored glass was as great then as now. Whatever the cause, many pickle castors were sold and many have since been reclaimed at high antique prices.

New Uses for Old Castors. Besides reclaiming castors for their original use, the present day collector finds several other values in these old-time relics. With bottles removed and glass tumbler inserts, the revolving frame type makes an interesting flower container for the center of the table. The low lying rack types may also be similarly used-or with little pottery jar inserts for cacti and other plants. Another new use for the old castor frames is as a cocktail server. Tumbler inserts can frequently be found to fit the holes, and a very clever effect is thereby achieved. Inasmuch as many old castors are now incomplete so far as original bottles go, and inasmuch as the old colored glass replacements often cost more than the original value of the frame, it would seem that much could be done in the reclamation of an old sentimental piece by making it serve new uses. Complete and resilvered castor sets are already commanding twice their original price, and with demand increasing all the time, even the frames alone will certainly appreciate in value.



# ELECTRO SHAVER PLATE.





BELVELASTERS.











# REED & BARTON SILVER AND GOLD PLATE.



No. 5095. 6 No. 158 Bottles, 830,00, parents



No. 5005. 6 No. 131 Bottles, \$28,005 (against) No. 5005. 6 No. 160 Bottles, 28,00. (against)



No. 5290. 4 No. 108 Bottles, With a Vinegars, Pepper and Mustard, 1656, care



NICKEL SILVER BAND. No. 4430. 5 No. 169 Bottles, 820,00, surrages No. 4430. 6 No. 169 Bottles, 22,00, surrages



No. 5185. 4 No. 150 Bottles, \$14.75, ones. With 2 Vinegars, Pepper and Mustard, 14.75, page



No. 5160. 4 No. 48 Bottles, \$9,00. ansier No. 5000, 3 No. 48 Bottles, 8,00, xome



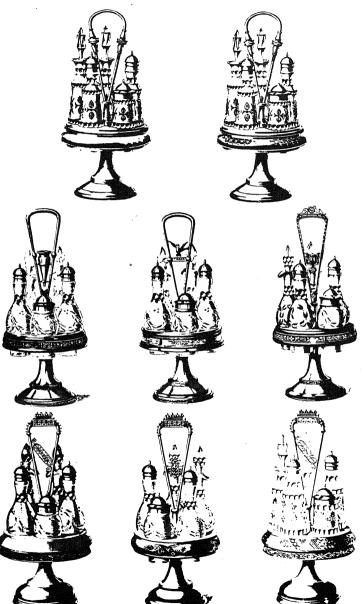


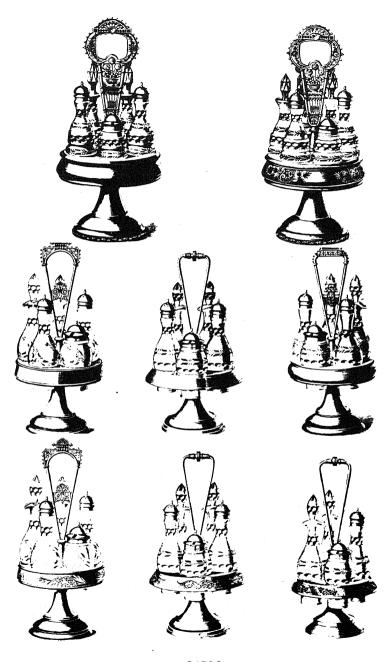
No. 5110. 5 No. 52 Bottles, \$9.75. HARRY No. 5110. 4 No. 52 Bottles, 8.50. GENERAL



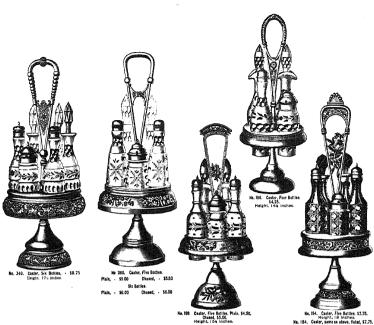
# ELECTRO SHAVER PLATE.

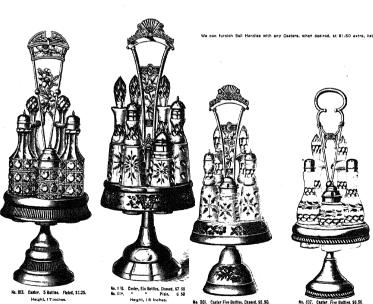






[ 173 ]













No. 330. Caster, Emboseed, 6 "D" Cat Battles, \$9.50.

No. 108. Caster, Four Bottles, Plain. . S3 75 No. 108. " " Chased 4 25 Holght, 14st Inches.

... \$6.75 Chased 7.25

05. Caster, 5 Bettles.
Single Plate

No. 333. Caster, 4 Botiles, Plain or Satin, \$6. Engraved, Bright Cut, \$7.25.



No. 199. Caster, 5 Bettles, Chased, \$6.0



No. 110 Caster, Five Bottles, with Be Plain, \$5 75. Linsed, So 25.

Height, 16', inches



No. 125 Coster, Six Bettles with Bett. Chated, S8 50. Without Bett, Plain, 36 00. Chased, \$6 50.

### QUADRUPLE SILVER PLATED WARE.



No. 172. CHASED CASTER, \$10.00 [ENTATE.] No. 172P. Plain Caster \$9.00 [ESTEEM.]

Six No. 50 Bottles.



No. 260. CHASED CASTER, \$5.50 [Estate.]





2171. CHASED CASTER (BEEF). \$7 00 5 No. 22 Bottles.



6 No. 14 Bottles. No. 60% P. CASTER [BERHIVE], \$5 00 5 No. 14 Bottles.



No. 176. Caster, Five Bettles, 512.00.



No. 160. Caster, Five Battles, \$5.50. Height, 17 inches.



[EVACUATE.]
No. 118P. Plain Caster
[EVADE.]
Six No. H5 Bottles. \$6.50



No. 52. CHASED CASTER, \$2.90 [FLANK] Assorted Patterns.



No. 69. CHASED CASTER (BEECH), \$6 25 Bell Handle. 5 No. 14 Bottles.



No. 2177. CHASEO CASTER [BERGERS], \$8 04 5 No. 24 Bottles.



No. 281. CHASED CASTER, \$8.25
[ESIE ATION.]
Six No. 11% Hottles.



No. 259. PLAIN CASTER, \$5.50
[ETERSITE]
See No. 5 Bottles.



No. 262. CHASED CASTER, \$7.00
[ECCHARDEL]

Bell Hamile. 5 No. 4091 Bottles.



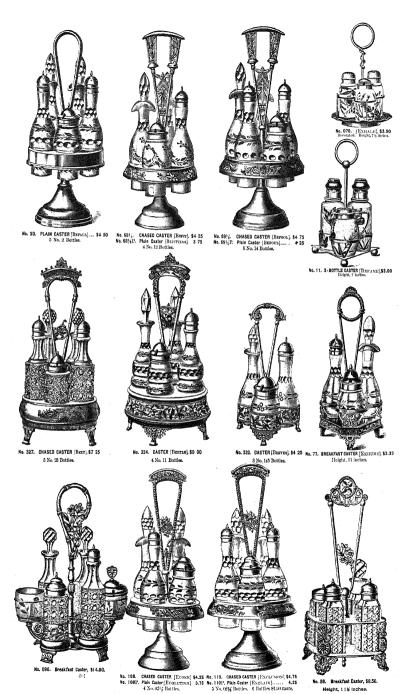
No. 110. CHASED CASTER, \$6.25 | Entourzed | No. 110P. Plain Caster, \$5.75 | Entourzed | | Entourzed | | Bell Hanalle. 5 No. 025 | Horries.



No. 21421; CMASED CASTER [BEDEAG]. \$11 75 6 No. 16 Bottley. No. 21421; F. CHASED CASTER [BEDEAGN 11] \$11 00 5 No. 16 Battley.



No. 2178. CHASED CASTER BEDWARF; \$9 25 & No. 24 Bottles.



No. 56. Breakfast Caster, \$8.50. Height, 11% inches.



No. 72. CASTER, Opaline Twist, \$8.25



No. 130. CASTER, 3 \$4.25



No. 255. CHASED CASTER, \$6.75



[Exigent.]
Decorated Bottles. Height 6 inches-











No. 220. PICKLE CASTER [BENOVEL), \$3 25 | No. 211. No. 211. No. 203. No. 204. Red Bottle [Benezel], \$3 36 | PICKLE CASTER [BENOVEL], \$3 30 | PICKLE CASTER [BENOVEL], \$3 30 | PICKLE CASTER [Benezel], [Beatn.]





PICKLE CASTER [BEHEAD], \$3 50 PICKLE CASTER [BEHEST], \$3 50







PICKLE CASTER (BESUS), \$3 75 No. 289A. Colored Bottle (BEHAVE), 3 00 219A in Blue, Red and Canary.



#### THE HOMAN SILVER PLATE CO.'S QUADRUPLE PICKLE CASTERS AND FERM DISHES













each.

1074 Pickle Caster, height 104 inches, crystal glass, burnished lid and base, 95 

1003 Pickk Caster, hich fig inches, fine crystal glass, out pattern, emission-term diarry openwork base with head hottom.

1100 Pickle Caster, hich til 1 inches, fancy crystal glass, embosed hurniabed cover, furnament head bottom.

1068 Pickie Caster, height 9½ inches, handle, hand-engraved 970 Jelly or Olive Dish.

1 05 968 Jelly or Olive Disk, height 414 inches, open beaded frame, burnished ild......

HOLLOW WARS TRADE MARK.

### MERIDEN BRITANNIA HIGH-GRADE HOLLOW WARE.















283 Pickledish, height the inche , ranky decorated giass, fancy hangiass, fancy han-die and cover. Each...... 2 10



288 Pickledish. 293 Pickledish. height 10 inches, height 10 inches, ru by decorated glass, plain burnished cover, chased base Rach......2 10 293 First out the height 9 meles ruly emisses dated three glass, herded cover and itse. Each . . . . . 2 35

89 Salad Caster, height 10½ inches, satin, fluted frame on feet holding oil and vinegar bottles, pepper, salt and mustard, glasspepper, sait and .... ware fine fluted crystal.

SEARS, ROEBUCK & CO., (Incorporated), Cheapest Supply House on Earth, Chicago.

## BEST QUALITY QUADRUPLE PLATED SILVERWARE.

IS PLATED WITH PURE SILVER ON FINE SOLID WHITE METAL, AND IS WARRANTED.

Silverware was never offered at such prices before. We mean just what we say, and only ask that you investigate and judge for yourself.



No. 62776. Pickle Caster, 104 inches high, with fancy stand, tongs and fine colored glass bottle. Price, 33.



No. 62769. Pickle Caster, height 11 inches, with tongs and fancy class bottle. Price, 90c.



No. 62770. Pickle Caster, height 11½ inches, fancy handle and stand, with tongs and imitation cut glass bottle. Price, \$1.10.



No. 62771. Pickle Cas-ter, 11 inches high, fancy handle, with tongs and fancy bottle. Price, \$1.20.



No. 62772 Pickle Caster, 94 inches high, fancy stand, with tongsatel fancy colored glass bottle. Price, 51.30.

# CHAPTER XII CAKE BASKETS AND TRAYS



F ALL THE varieties of American silver plated wares, trays and cake baskets tend to show the best taste in design and ornamentation. Apparently the use to which such pieces were put limited extravagances and confined design to functional channels. Trays and cake baskets of classical simplicity extend throughout the entire period of 19th century silver

out the entire period of 19th century silver plating. Many are reminiscent of the earlier Sheffield (fused) plated wares. And even those of late Victorian ostentation still preserve an element of beauty. Small wonder then that such wares have already appreciated in antique value sufficient to match their original cost.

The Cake Basket. Low footed cake baskets or bread trays are a commonplace in Sheffield (fused) plate, and the first electro-plated wares (1850) follow such design closely. Vintage, rope, and gadroon borders appear on plain and fluted bases, and handles are either totally lacking or a plain band of metal. Many of these early plated baskets are in the oval shape and the most desired of all types. A few have a pierced band near the top of the dish. This attractive design appears in some Reed and Barton baskets, also those of a few other makers. The low footed cake or bread tray all but disappeared in the 1870's, when favor shifted to the high-standing variety.

Cake Tazzas. The term tazza correctly refers to a basket set atop a six or eight inch pedestal. This type of design was introduced from abroad in the 1870's and American silver platers vied with each other in the achievement of unique effects. Most of the cake plates set so aloft are round and carry handles. Accompanying pages show a variety of typical designs. Attention is called to the fact that, in keeping with the 1880-1890 tendency to reduce height of silver pieces, the late cake baskets are brought down from their high perch and set on small legs. Since they still retain heavy ornamental features, these late low baskets will not easily be confused with the early low (1850-1860) types of greater desirability and grace.

Serving Trays and Waiters. These serve as utilitarian a role today as when first made. Demand has, therefore, almost always exceeded supply. Large tea trays bring from \$50 to \$75 and are shown with the tea services they were originally made to accompany. All are of heavy construction and some are even "wire

reinforced". The rectangular type predominates over the oval salver of pre-electro-plate days, and ornamentation usually shows a creditable sense of restraint. Pictured in this section are mainly those small trays and waiters that were used with three piece tea outfits or for passing sandwiches and other foods. All are ruggedly built and meant to stand hard wear. Such trays find many ready uses with today's hostess. They are used with other plated silver pieces (such as a sugar bowl) for floral arrangements, as containers for bread and sandwiches, as a drip tray for the tea urn or plated ice water pitcher, or as a receiver for cocktail glasses.

Special Purpose Trays. In the 1890's there came into general popularity a small deep oval shaped tray for bread slices. Sometimes it was also used for celery stalks. This and other special purpose trays predominate in the plated wares of the late 19th century. A tray collector would, for example, find much interest in all the varieties of crumb trays produced in this and earlier periods or in children's table trays. The first of these was patented in 1868 by Gould and Harris; but the one most commonly found is the C. R. Fruts patent tray of 1870 with cereal dish attached. Such oddities, of course, hold little for the collector who wishes only to use the old plated trays and cake baskets on the modern table.



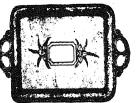


### QUADRUPLE SILVER PLATED



#### QUADRUPLE SILVER PLATED OBLONG TRAYS.







### QUADRUPLE SILVER PLATED BREAD TRAYS.



571 Bread Tray, size 7ril, burnished, fluted pat-cite, miln finish, bright steel cut ornaments. satis finish, w. cont. Rach. 95















Salad Dish, size 5x13 inches, extra be



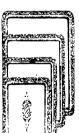
1901 Spoon Boat. Left 1904
Anches terribusi lead edge.
on take fort seh 175
WATER PITCHERS AND WAITERS.





2 00







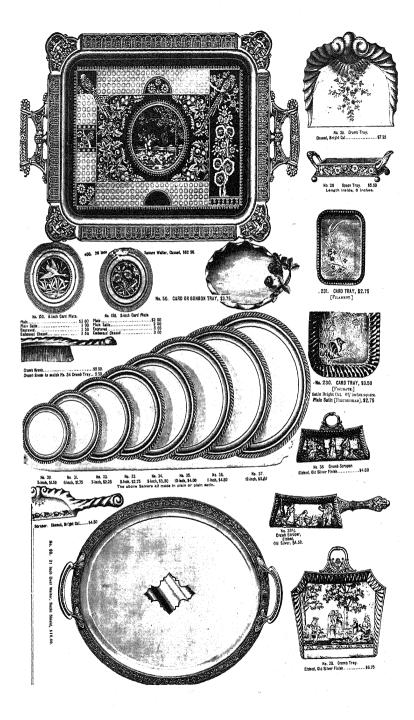


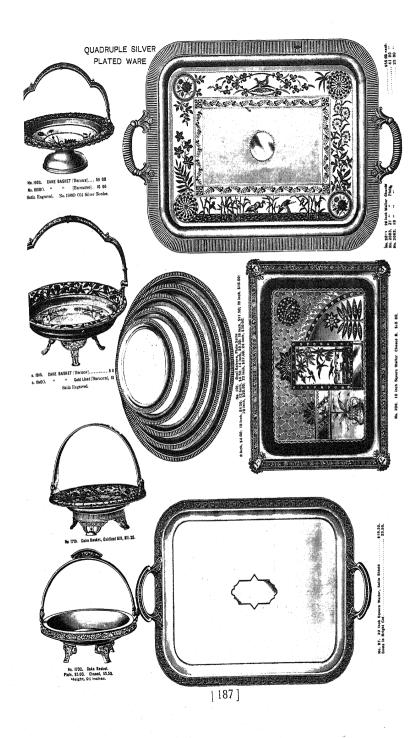










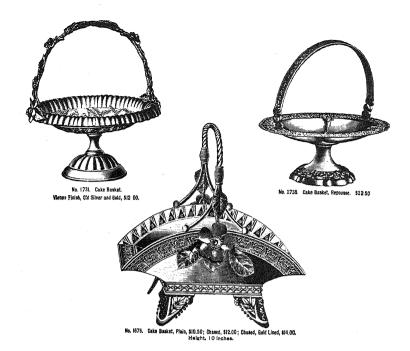


## REED & BARTON SILVER AND GOLD PLATE.



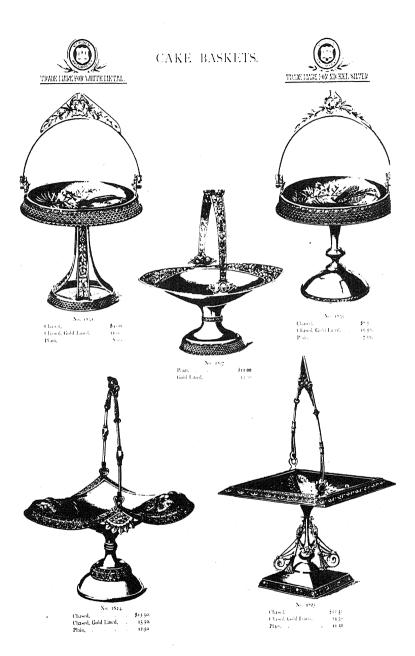














## ELECTRO SILVER PLATE.









No. 1829. \$1.50.

Chased, Gold Lanck. 9.5%

Chasel.



e e r







Plant, Gold Lord, \$8.00.





Chased, \$7.75-Chased, Gold Lined, 9.75-Plain, 673-



Chased. 57.73 Chased Gold Lines. 9.73 Plain. 6.73







ROGERS BROSE

1728 Front dish, extreme height 12 inches, handsome Untel Puting dever-ated, frame richly finished. Each, 4 20









## THE HOMAN SILVER PLATE CO.'S QUADRUPLE SILVER PLATED BERRY DISHES.



4 Cake Basket. Extreme height melies, width 7% inches, satin energy gold lined inside, overland escalloped herder. Each. ... 4 00



2113 Berry Dish. Extreme height 8t, inches, maintaine out glass. crystal bowl, sturdy frame. Each, 1 25



2134 Berry Dish. Height 114 inches: Boheman glass assorted colors, fancy handle and burnished base, each.....

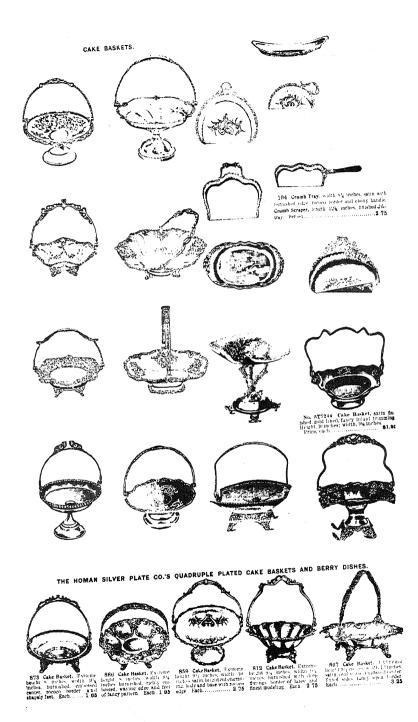


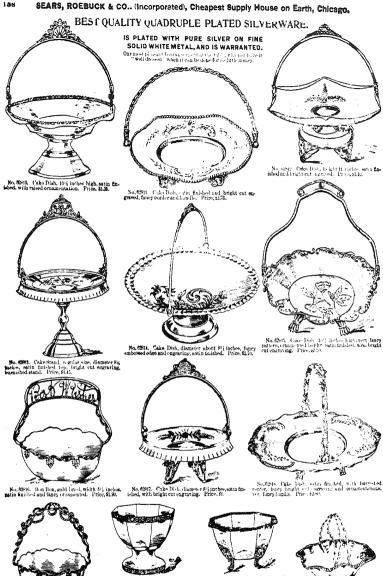




2126 Berry Dish. Extreme height
2121 Berry Dish. Extreme height
2121 Berry Dish. Extreme height
2122 Berry Dish. Extreme height
2123 Berry Dish. Extreme height
2124 Berry Dish. Extreme height
2125 Berry Dish. Extreme height
2126 Berry Dish. Extreme height
2127 Berry Dish. Extreme height
2128 Berry Dish. Extreme height
2128 Berry Dish. Extreme height
2129 Berry Dish. Extreme height
2129 Berry Dish. Extreme height
2120 Berry Dish. Extreme heigh







819. Bon Bon, gold lined, dian-inches, bright burnished, with streamented border and handle-



No. 62820. Nat or Fruit Bowl, diameter 5% inches, height 5% inches, octasson shaped, bright bernished, with fancy or namentations, gold lined. Price, 52.25.





Bilterware taken first-class express and freightrates. See front of book for further instructions.

## CHAPTER XIII GENERAL ACCESSORIES



EREIN IS described a wide assortment of articles in silver plate not primarily intended for table use. In general, their production dates from the late 19th century, when keen competition in the market made for ever widening scope of products. Silver plated inkwells, jewel caskets, glove baskets, jardinieres, lamps, toilet sets, card receivers, match

boxes, shaving sets and cigar cases were among the articles made. Over and above all this, of course, was the demand for decorative candlesticks and candelabra, just as insistent and popular then as now.

Inkwells, Jewel and Match Boxes. It was not so long ago that these silver plated mementoes of the "gay nineties era" were thrown into the discard as utterly worthless. Now today's collector is finding much interest and utility therein. Amusing animal decorations and odd shapes make for variety. Here at low initial cost one can get some very fine examples of late silver plating art.

Shaving Mugs and Toilet Sets. The collector of shaving mugs will find an interesting branch to his hobby in acquiring the silver plated varieties shown on accompanying pages. Among the cologne and toilet sets shown there is also interesting variety. That so many of today's highly prized Bristol Glass toilet sets were originally sold in silver containers may come as something of a surprise to the collector. These old silver frames are valuable in themselves for use in flower arrangements.

Card Receivers. The day is gone when the hallway of each house of quality boasted its card receiver for these mementoes of its callers. But once such articles were in active demand, as shown by the number still extant. We show on accompanying pages a sample assortment. One collector of the authors' acquaintance has started to assemble such receivers to form a special unit. When complete she should have thus preserved examples of about every maker and in every type of design. The pursuit of oddities in this line should prove delightful.

Candlesticks and Candelabra. All silver plated candlesticks are of the socket type rather than the pricket (wherein the candle is impaled on a pin). Earliest types duplicate the square, classical pedestal types of Sheffield fused plate. They were sold in pairs.

The authors have never seen the early saucer type of Sheffield plate duplicated in plated ware, and many of the high standing sticks that are now offered as silver plate are of Russian origin. American made sticks of electro-plate are rather hard to locate, and few seem to have been made until after 1875. During the last quarter of the 19th century, however, there was a great profusion of three, four and five branch candelabra offered by various American manufacturers. Since these go extremely well with the Victorian table setting and general decor, there is already and active demand for the type. Collectors use them singly and in pairs. The words "Rogers 1847" on a pair of sticks probably indicates an article made after 1900. The 19th century sticks are marked on the bottom with such maker's insignia as are shown in chapter three.



engraved, satin finish, gold lined.

#### NAPKIN RINGS







Ring, hand ergrave. ture foot boy: goner ned, satin finish. Each, \$1.40



5**T**7184 Napkin Ring. satin finish, en-graved "Fathgraved Each. 50c



5T7187 Napkin Ring. satin finish, en-Mothgraved Esch..50c



5T7190 Napkin Ring, satin finish, and engraved, extra scroll design. Each .... 65c



No. 5T7192 Napkin Ring. satir, finish, hand LUCY engraved, berder. 55c



No. 5T7194 Napkin Ring, satin finish, hand engraved Each ....



No. 5T7199 Napkin Ring, fancy base, open working; height, 24 inches. Price..... 60c



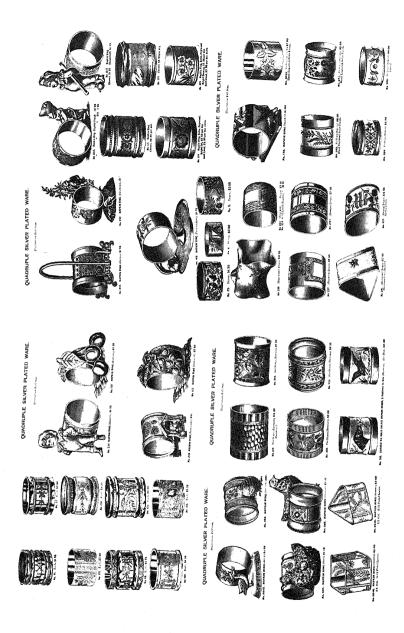
No. 5T7200 Napkin Ring, open work border, satin finished, bright engraving; height, 1% inches. Price ......45e

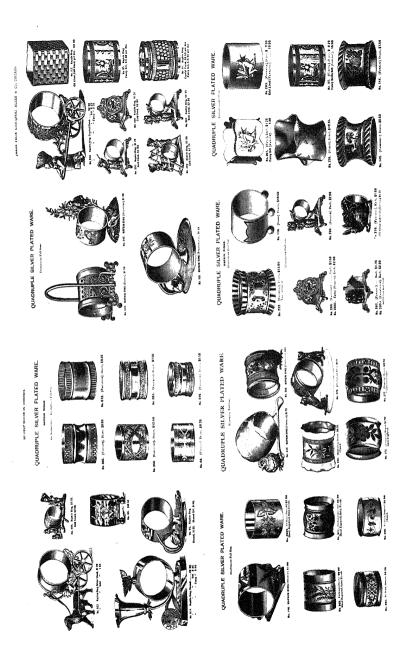


No. 5T7203 Napkin Ring, satin finish, bright hand engraving, hand hand engraving, burnished heigh beight. 1% inches. Price. 48c



No. 5T7205 Napkin Ring, pierced pattern, something new, hand burnished shield; beight, 1% inches.





## QUADRUPLE SILVER PLATED WARE. QUADRUPLE SILVER PLATED WARE. Uncerrations Half Size. PRESENTS FOR GENTLEMEN. Illustrations Half Size. No. 35. SHAVING BRUSH [FLIP], \$4.50 Arabesque Old Silver. No. 37. SHAVING CUP [FLIPPANT]. \$5.00 No. 35. SHAVING CUP [FLIMSY], \$6.50 Old Silver, Gold Lined. [FLINTY]..... 3,50 No. 26. Shaving Cup [Figur]...... 3.00 Perfectly Plain. MATCH BOX S MATCH BOX, Engraved 52 25 No. 11. TEA BALL, [FOAMY], \$1.50 On Nickel Sliver. No. 11B. Brush Alone [FLOATING], 83.50 No. 12. HAND MIRROR [FOAL]......\$7,00 Etched Old Silver. [FOAM], \$4.00 On Nickel Silver. No. 11C. Cup Alone [FLOATAGE], 85.25 No. 045. Plain, \$1.40 No. 075. Each, \$2.50 No. 07. Each, \$2.00 [FLOWENDY] No. 0458; Empreed, \$2.00 No. 713. [FLURA], \$2.00 No. 702. [FLURAM], \$2.00 No. 789. [FLURAM], \$2.00 [FLURAM] Old Silver Finish with Counters. [FLOCY.] Engraved with Bands. [FLOURISH.]



02,793. Each, \$2.00 Ozydizel. [Flows.]

Oxydized. [FLUCTUATE.]

No. 780, Each, \$2.00 Oxydized.

No. 730. [FLUTEST], \$2.00 No. 708. [FLUTES], \$1.50 No. 732. [FLUVIAL], \$1.50 Large Variety other Patterns at 82.00, 82.25, 82.50.



## QUADRUPLE SILVER PLATED WARE.

open by Pushing Back Handle.



No. 16. IEWEL CASE (HLAND) \$9 50





(Md Silver.



No. 106. JEWEL (Blaue), \$10 50 Old Silver.



QUADRUPLE SILVER PLATED WARE.

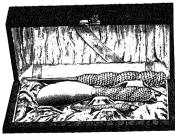




No. 12. MATCH SAFE [Bezanas], \$3-75 Old Silver. Illustration Half Size. No. 10. PUFF BOX [BIVALVE], \$6 50 Moorish Old Silver.



Illustration Half Size.



No. 200. COMBINATION. SHOE HORN, BUTTON HOOK, GLOVE BUTTONER [BLAVKBALL], SH 50





[204]









SHAVING CUPS WITH BRUSHES.

267 Shaving cup, height 34 inches, embossed base, rococo border, Shaving brush, length 44 inches, finished in satin, thie soft brush Set., 3 05



285 Shaving cup, height 3½ mehes, satin finish, gold lined with beaded trimming, plated en hard ulekel silver. Shaving brush, length 1½ inches, finished in satin with beaded border, time soft crush 'er set ...... 3 30



4 Smoking set, consisting of wait-cigar holder, match holder and ash der, finished in burnished and fluted er, gold-lined. Per set....... 5 85



No. 5T7323 Finest Quality Quadruple Sil-ver Plated Can-dlesticks. fluted pattern; height, 74 inches.

pair ..

668 Shaving Cupwith Brash, satisfinish bright havy emiossed steel cnt orns baded gold lined top, cige, satis finished handle shave abstrate brush ing brush tilled filled with select with selected in the select of imported bristles. Each, 95 Each, 1 35



No. 5T7328 Combination Crucifix Candelabrum, for two candles, and holy water fount, 13 inches high, raised ornaments, bright and satin finish. Each. Price, per air.... \$3.25 hipping weight, about 4½ lbs. Shipping weight, about 61/2 lbs.



No. 5T330 Pinest Quality Quadruple Silver Plates Candelsbrum Bright burn-ished, fluted pattern, flow crystal class base; height, 159 inches; spread, il inches; flew lights Price, each. — \$4.35 No. 5T7331 Same pattern and size, three lights. No. 5T7332 Same pattern and size, three lights. Price, each. — \$3.00







Shaving Cup. Height 31's inches, burnished, fancy bordered top and bottom, gold lined. Shaving Brush. Length 5 inches; burnished, fancy 

Smoking Set, consisting of satin tray (diameter 7:2 inches), satin engraved, gold lined eigar holder, match holder and ash receiver, per set. . 1 95





353 Shaving Cap. Height 2½ inches: satin engraved, gold lined. Shaving Breah. Length 5 inches: satin handle, soft hadger hair, per set. 1 65
333 Shaving Cap. Height 3½ inches: satin engraved and duted, burnished field, gold lined. Shaving Brush. Length 5 inches: satin and duted. Shaving Brush. Length 5 inches: satin and duted. 2 25
364 Shaving Cap. Height 3½ inches: burnished and duted, beaded rim and buse, gold lined. Shaving Brush. Length 5 inches: burnished and sand buse, gold lined. Shaving Brush. Length 5 inches: burnished and sand buse, gold lined. Shaving Brush.



1137 Candlestick, Height 81, inches, burnished, Color ial design.

Fach...... 1 25.

#### QUADRUPLE SILVER PLATED WARE.



No. 94. SATIN SUGAR [Emmaras], \$5.75 No. 94. Satin Butter [Emmaras], 8.50



No. 94. SATIN SYRUP [EMBARK], \$4.75



No. 94. SATIN CREAM [EMBARKATION], \$4.75 No. 94. SATIN SPOON [Embers], \$4.50





No. 86. PLAIN SUGAR [EMBORDEN], \$5.50 No. 86. PLAIN CREAM [EMBORDENT], \$5.25 No. 86. Plain Sprup [EMBORDEN], 7.00 No. 86. Plain Sprup [EMBORDEN], 4.75

BUSIEST HOUSE IN AMERICA.

#### QUADRUPLE SILVER PLATED WARE.



No. 54. VENETIAN NUT BOWL [ENFORCEMENT]..... .....\$13.50 Finished in Old Silver and Gold. Handsome and artistic.



No. 64. VIENNA NUT OR FRUIT BOWL [Expensediese]...... Finished in Old Silver and Gold. Hambonne and artistic.

.....\$17.00 209]

#### QUADRUPLE SILVER PLATED WARE.



No. 147. PICKLE CASTER (BIXEREL SE 50 Handsonally Decorated Glass-



No. 12. INDIVIDUAL CASTER (Beatrum) 81 65 No. 11. 3 BOTTLE CASTER (Beatrum)

#### BUSIEST HOUSE IN AMERICA.

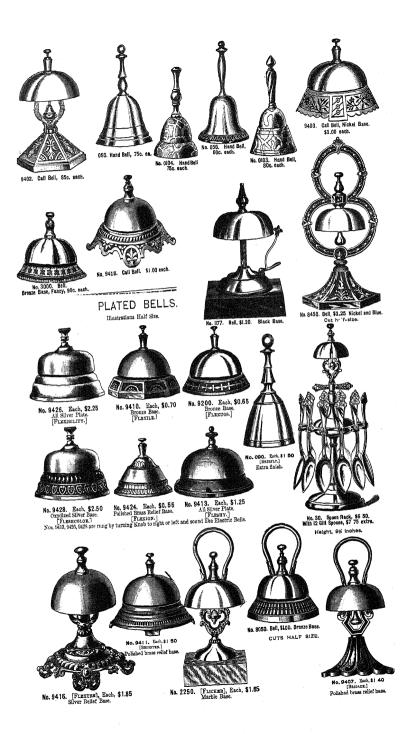
#### QUADRUPLE SILVER PLATED WARE.



No. 4978. CHASED REVOLVING BUTTER DISM (BETOKEN, \$9 75



No. 5012. ENGRAVED REVOLVING BUTTER DISH (Betrat), \$12 50 with Putent Gloss Drainer.



## CHAPTER XIV VICTORIAN FANCIES



HIS TOPIC IS intended to cover that wide variety of fancy Victorian glass ware set in silver plated frames and suited mainly for ornamentation.

The Victorian Fancy is distinctly a product of the late 19th century, and is more

product of the late 19th century, and is more a monument to glass making than to silversmithing. Today's collectors have proven this

interest anew by removing the colored glass inserts from their silver frames. Yet it was the silver plate manufacturers who first popularized the vogue for fancy decorative glass ware and many of the pieces of glass would be far more pleasing to the eye had they been left in the original frames. The pages which follow give a fair idea of how much late Victorian decorative glassware was originally displayed.

Fruit Stands, Vases and Epergnes. Though the uses of decorative glassware could be said to extend throughout the range of articles already covered, the majority were labelled by their makers as either fruit or flower stands.

Probably the most typical (and also today's most highly sought) Victorian Fancy is a fruit or cake dish frame supporting a ruffled overlay glass bowl. These are currently selling for about \$35 up—a price about double the original catalog listing.

Silver and glass combination epergne and dessert stands come even higher, but are not nearly as plentiful in today's antique

market.

As for the cracker and marmalade jars, celery holders, spoon

racks, and flower receivers, there is also an active demand.

Frequently, one finds in antique shops a forlorn looking little silver frame which exists for no apparent purpose, the remains of a once popular silver and glass ensemble, the glass part of which has been broken or spirited away. What a challenge to and have the fun of hunting the missing dish! The collector has about an even break in the matching game, for the fragility of the glass is counterbalanced by the disappearance of much old silver plate during wartime scrap drives.

The collector has about an even break in the matching game for the fragility of the glass is counterbalanced by the disappearance of much old silver plate during wartime scrap drives.

Naturally, the completed ensemble will be worth far more

than the glass alone.

A study of the accompanying original catalog pages will provide many ideas for the appropriate matching of glass and silver ensembles.

Types of Decorative Glassware. The collector will be interested to know that practically every glass house in America and abroad made examples for putting into silver containers.

There is, of course, much Sandwich glass, both clear and colored, some with the famous Mary Gregory enameled decoration, as well as the pressed glass of the Pittsburgh factories, including the ubiquitous Daisy and Button, Bristol, Nailsea from England, Venetian and Bohemian Red from Europe. Hobbs Bocunier and Company contributed hobnail and satin glass; there is the Wheeling peach blow; the Fluerette or puffed satin pattern; and varieties of cased or overlay glass, Amberina, Pomona and Burmese, inverted thumbprint, coin spots,—in fact it is reasonable to suppose that every variety of Victorian glassware made in the last quarter of the 19th century was used by some silver plater to enhance the eye-appeal of his tableware. It is still greatly in demand.

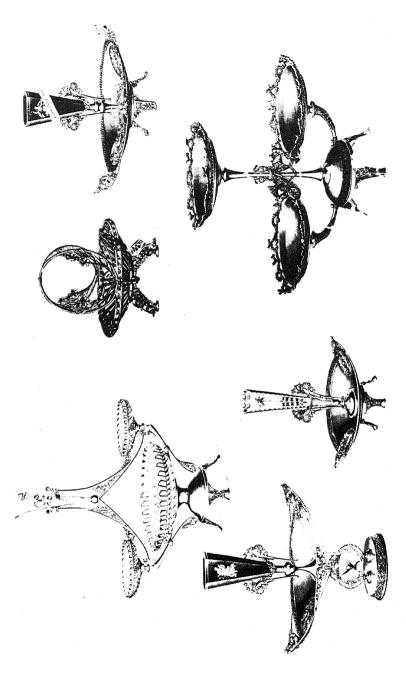
The craze for colored glass has undoubtedly broken up many an interesting glass and silver combination. Fortunately, it has also left intact to a large degree the best ensembles—at least from the esthetic standpoint—those with lovely frosted white glass inserts.

It is generally agreed that the colorless glass is preferable to colored in the correct formal table setting. Designers of the 19th century must have recognized that then as now, for some of the finer pieces are colorless frosted dishes with etched designs; some also had a gold and silver inlay on the glass. Reed and Barton, for example, used this type in their most impressive dessert stands and epergnes. Some of these ensembles sold for as high as \$75 and were veritable works of art.

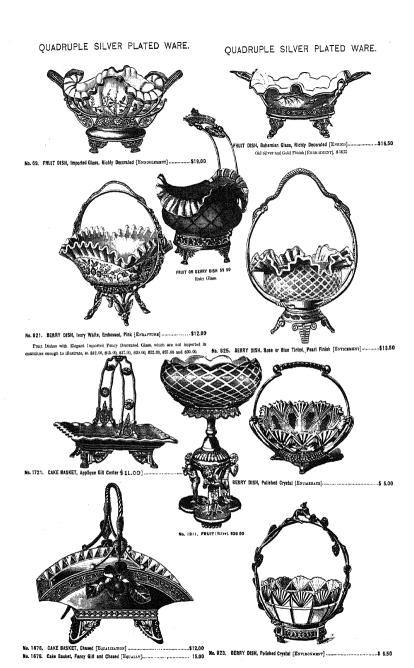
Decorative Use of Victorian Fancies. Though at first glance the articles shown in this chapter may seem to belong to the category of the impractical and useless, the clever arranger will note several distinct possibilities for revival of the items pictured.

Many of the smaller pieces make interesting off-hand flower arrangements, while the more imposing articles are ideal for formal table arrangements, adding character and distinction to the formal table setting. The high standard pieces are especially delightful for formal teas, cocktail parties, or buffet suppers where the taller dishes are desirable, placing the food within easier reach of standing guests.

Some interesting table decorations have been formed with the tall triple center piece and with two matching compotes illustrated. These take fruit and flower combinations with great success. With sufficient ingenuity, one can combine the "Victorian Fancy" with other silver hollow ware pieces and achieve a really authentic table setting of old time flavor and splendor.



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#### QUADRUPLE SILVER PLATED WARE

### QUADRUPLE SILVER PLATED WARE.







No. 98. CELERY [FACTOTUM], \$5 50

No. 105. CELERY [FACULTY], \$6.00 Crystal Glass, Rose Decorated.





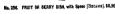


No. 215. BERRY DISH, Polished Crystal [Experi

Amber Stripe Glass.

No. 21. BISCUIT JAR [FAINT], \$13.50 Cover Old Gold and Silver, Fine Imported Decurated Glass.









No. 100. FRUIT DISH [Errtogue], \$5.50 No. 206. FRUIT [Envoy], \$6.00 Amber Stripe Bowl Rose Color, 87.00. Opaline Twist.





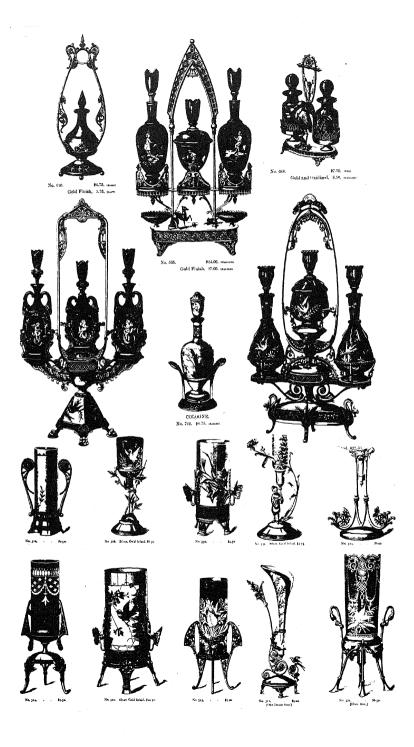
No. 102. FRUIT DISH [EPIGRAN], \$3.75 Assorted Colors. No Red.



No. 53. JELLY [EPITOME], \$3.00 Pink or Blue Satinette.









#### CHAPTER XV

### MANUFACTURING AND MARKETING METHODS



T IS PERHAPS not amiss to review briefly the major problems encountered in the making and selling of early American plated silver. Here we shall follow a piece of holloware through the factory from its inception in the designing room to its final disposition by the sales department. The following pages are, in a sense, a memorial to the 19th century

craftsmen who pioneered a great industry.

Making Hollow Ware Blanks. This involved many complicated steps. At first the base metal was compounded in the melting room; next it was rolled and the flat portions of the design, the bottom, covers, etc., were stamped out. From here the piece went into a "making room" where the body would be spun on a lathe. Next the piece was soldered together where needed, polished and engraved as designed, then sent through the washing room and final inspection before being turned over to the plating department. Originally the "white metal" base was cast in molds; this gradually gave way to lathe spinning, with molds being used only for handles and footed ornaments. Shells were stamped out by drop hammers, then put on a lathe for added spinning and shaping. Early in the 1870's one of Reed and Barton's workmen invented the sectional chuck, a device which revolutionized spinning operations. A collapsible wooden mold over which objects could be spun, then removed piece by piece, it was immediately adopted by the whole industry. In the soldering field, improvement followed improvement until the most intricate ornaments could be attached with a minimum of difficulty.

Many new mechanical devices were evolved for ornamenting the surface of silverware in the 1870's, thereby replacing laborious hand chasing. One invention by Henry Reed made possible the transference of design from steel dies to already polished ware. The article to be ornamented was placed in a polished steel bedrest and the design die was impressed upon its face by a drop press. Ornamental band decorations were applied by an ingenious engine turning device. Polishing, too, became less and less a hand operation with the hollow ware blank emerging as a finely machined article ready for plating. These dies were very costly; those needed for a tea set cost at a minimum \$10,000 and at the most \$30,000.

Plating Technique. Much mystery surrounds the methods used by early electro-platers. In its infancy, the technique



One of the last operations in producing silver hollow ware (bowls, goblets, etc.)

bordered on black magic, and men who manipulated electrical forces were regarded with awe. Platers contributed to this atmosphere by locking themselves in their rooms while they did their job. No two methods were quite alike and each plater had his own secret formula which he preferred to any other. however, first used the Smee battery (copper and zinc electrodes in sulphuric acid) to generate the electric current. The object to be plated was carefully cleaned and suspended in the plating vat (a solution of silver and potassium cyanide) on the negative or cathode pole of the battery. A bar of pure silver attached to the copper end of the battery formed the positive pole in the plating vat. Electrolytic action deposited the silver in solution on the negative plating pole and the silver bar replenished the solution. Chemicals were at first impure and the current uncertain. Hence much work came out of the plating bath that was rough and of "brownish, furry appearance." In the 1870's electric dynamos and chemical consultants eliminated much difficulty and hollow ware emerged from the plating bath with the correct pearly white appearance.

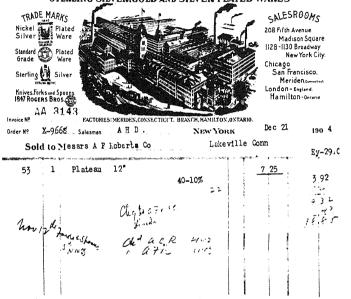
In the 1860's, Howell W. Wright, director of plating operations for Reed and Barton, patented a process of "bright plating" which became very popular with the trade. By this process, white or Britannia metal was highly polished before plating and the silver deposited in such a fine state of division that on removal from the plating bath it retained its original brilliant surface. It was easier to do this plating on Britannia than on any other base, but nickel silver because of its greater strength came to be preferred in the late 19th century. This composite metal, first introduced into America from Germany and England around 1830, consisted of 53 per cent copper, 311/4 per cent zinc, and 153/4 per cent nickel. It is now the standard base used for plating. Articles being readied for the plating bath were first cleansed in caustic soda and then in a strong solution of acid. The terms single, triple and quadruple plate have reference to the relative amount of time the article is exposed to the plating bath.

Burnishing. Burnishing the electro-plate to a bright silver finish was always a long and tedious task. At first all operations had to be done by hand and were carried on mainly by women. Some idea of the work involved may be gained from the fact that to polish down a cake basket, coffee pot or easter frame took at least a full day's time of one worker! The burnishing process, there fore, was the most serious bottleneck in the early production of plated wares. As late as 1877, Reed and Barton had a force of sixty men and women wielding their steel and agate tools by hand. Plain surfaces, however, were beginning to be burnished on a lathe with a hand craftsman then "picking out" spots that

### MERIDEN BRITANNIA COMPANY

INTERNATIONAL SILVER COMPANY SUCCESSOR.

STERLING SILVER, GOLD AND SILVER PLATED WARES





### MERIDEN BRITANNIA COMPANY.

MANUFACTURERS OF

### BRITANNIA. ALBATA & GERMAN SILVER WARE,

Both Plated and Unplated.

WEST MERIDEN, Connecticut,

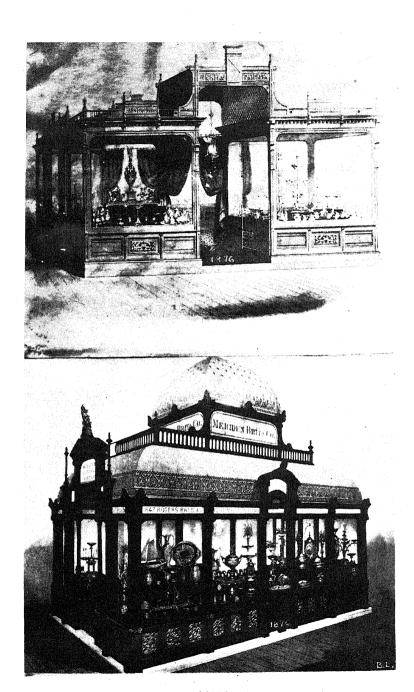
No. 45 BEEKMAN STREET,

could not be reached by the lathe. Even this lathe-and-hand combination was too costly. Gradually, therefore, lathe buffing rather than burnishing came to be the accepted finishing technique in the industry. Lest there be misunderstanding to the effect that today's buff finish is as good as yesterday's burnished finish, we quote the following from the Jewelers' Review for May 1882:

"Burnishing is an important operation for electro silver deposits, which consists of a multitude of small crystals, with intervals between them, and with facets reflecting the light in every direction. The deposited metal is hardened and forced into the pores of the underlying (base) metal by rubbing with stone, and the durability is increased to such an extent that, with the same amount of silver, a hard burnished article will last twice as long as one that has been otherwise treated (i.e., by buffing). Buffing, on the other hand, removes with a flexible abrasive wheel of hide, the outer laver of the deposited metal, exposing a shiny undersurface, but imparting no additional hardness thereto."

This is one instance, of course, where technical progress (to buffing) did not result in a better product. About this time (1870) there also appeared a new finish to rival in popularity the bright buffed polish. A patent was granted to James H. Reilly of the Brooklyn Silver Company for a "satin finish" process. This was produced by use of a revolving wheel of joined wire needles that made a multitude of tiny scratches on the surface of the plated article and gave it the dull appearance then called "satin finish" and now referred to as "butler's finish". The unbuffed silver wash now given to cheap ware is known as "flash plate".

Early Selling Practices. Once an article of plated hollowware was completed, it began its journey to the ultimate consumer. First salesmen were the Yankee peddlers who converged upon the small manufactories yearly for a new stock in trade. Safe from foreign competition by the protective tariff imposed in 1842 on imported silveware, the new business grew lustily. 1850 the larger concerns had their New York showrooms and their agents in other large cities of the country. Large silver and jewlery jobbing houses then came into being and these might handle the ware of several companies. No advertising in the modern sense was utilized. Jobbers got out their own small catalogs in the 1850's and 1860's, while the manufacturers contented themselves with presenting elaborate exhibits at various trade fairs such as the Crystal Palace Exhibit and the Philadelphia Centennial of 1876. The booths used by Reed and Barton and by the Meriden Britannia Company are reproduced on the opposite page. These exhibits attracted widespread interest and were one



of the things that encouraged the manufacturers of plated silver to issue elaborate catalogs under their own names.

The Illustrated Catalog. Growth of the illustrated catalog holds an important place in the marketing history of plated silverware. Difficulties and limitations of trade without benefit of pictures is hard to comprehend in this day and age. Trade with far distant customers waited until samples could be shipped for actual display—a long and arduous operation. After 1850, however, electro-typography made the reproduction of wood engravings relatively inexpensive and a tremendous expansion of markets occurred. The first non-jobbers catalogs to be issued were by Rogers Brothers (1858) and Rogers, Smith and Company (1860). From that time on catalogs grew rapidly both in size and quality. Reed and Barton sent out sheafs of photographs of tea sets to its retail outlets in the early 1860's, and made up its first illustrated catalog in 1868, only for its salesmen, "not to be distributed to the trade". Retailers, however, continued to demand books of their own to be shown to prospective purchasers so that by 1870, the want was appeased by a small book of wood cuts. In the following year Meriden Britannia Company, which had been distributing cheap small catalogs during the 1860's, came out with a large and handsomely bound volume. This set the standard for all others to follow. Reed and Barton's first catalog in the grand manner was issued in 1877. Meriden matched this with an even more costly volume in 1878 and 1883, whereupon Reed and Barton brought out in 1885 a highly ambitious work of 400 pages. 14 x 17, with nearly 4000 wood engravings of articles in half size scale. Each book weighed 16 pounds and the total cost is said to have exceeded \$100,000. Thereafter manufacturer's catalogs declined in size and quality. The day of large department store and Scars, Roebuck buying was at hand, and these issued their own catalogs.

Exhibition Pieces. One way in which American silver platers sought to gain favorable recognition of their wares was by the production of large and ornate commemorative pieces. Among these which may be listed (or occasionally seen displayed in museums) were the following:

Viking Vase
Bryant Cup
Testimonial Vase
Washington Race Cup
Chili Cup

Century Vase
Season's Plaque
Pompeian Tazza
Neptune Epergne
Buffalo Hunt

This type of advertising venture passed with the 19th century. Today manufacturers work on a streamlined mass production basis, with selling geared accordingly.



### BALL, BLACK & CO.

Successors to MARQUAND & CO.

MANUFACTURERS AND IMPORTERS OF

## SILVER AND PLATED WARE,

HENRY BALL

WILLIAM BLACK

MARK WERESTE

WILLIAM GALE & SON,

No. 447 Broome St. one door West of Broadway,

### MANUFACTURERS SILVER WARE

fave organatly on hand a large and well assorted Stock of

SILVER WARE,

COMPRISING

Waiters,
Tureens,
Vegetable Dishes,
Urns,
Tea Kettles,
Pitchers.

Tea Kettles,
Pitchers,
Cake Baskets,
Sugar Baskets,
Butter Dishes,

Tea and Coffee Sets,
Castors,
Fruit Bowls,
Funch Bowls,
Ice Cream Stands,
Salt Stands,
Tote-a-Tete Sets,
Tea Caddies,
Napkin Rings,

Fish Knives and Forks,
Cake Knives,
Ice Cream Knives,
Pie Knives,
Dessert Knives,
Forks and Spoons
Card Bakets,
Goblets.

Cups, &c. &c.

We manufacture almost every article made in Silver, for

FAMILY USE

PRESENTS.

An inspection of our Stock is respectfully solicited. Having been Manufacturers of Silver Ware for over thirty years past, and always having the work made on our own premises and under our own inspection, we feel confident of giving cutter satisfaction to purchasers.

Orders for Silber Mare,

Of any Design, however elaborate,

PROMPTLY EXECUTED.

OLD FAMILY SILVER

Re-manufactured, at abort notice, into

TEALCRES ON MEAL PERIOR

SILVER WARE RESTORED, SAME AS NEW.

WILLIAM GALE & SON,
MANUFACTURERS OF SILVER WARE,
Le 447 Rrooms Street, are dear West of Brookswill.

Dow Tork.

Printed by HREET B. ASSESSAD, George Street above Rieventh, Philadelphia.

Status of Plated Silverware Industry. It seems fitting to conclude this chapter on the manufacture and marketing of plated silver with an extensive quotation from the booklet prepared (in 1921) by the U. S. Department of Commerce. According to available figures the value of hollow ware products and the number of persons employed in its making rose steadily in America until 1899, after which it leveled off.

| Thus |      | No. Employed Was | Value Produced Was |  |
|------|------|------------------|--------------------|--|
| in   | 1859 | 900              | \$ 3,676,000       |  |
|      | 1869 | 2300             | 8,192,000          |  |
|      | 1879 | 2500             | 8,596,000          |  |
|      | 1889 | 6500             | 11,503,000         |  |
|      | 1899 | 6000             | 12,609,000         |  |
|      | 1909 | 6200             | 12,139,000         |  |

Today's plated silver industry does a total of over \$60,000,000 production, but hollow ware accounts for less than one-third of the sales volume. Of other aspects of this great industry the Department of Commerce speaks as follows:

The large modern plants producing silver-plated ware are highly mechanized and represent large capital investments, especially in equipment. In the production of flatware, blanks of the desired size and shape are punched from sheet metal and passed through a series of machines that shape the article, trim the edges, and stamp the design. A teaspoon goes through more than 30 distinct processes of manufacture from the time it is cut from a flat bar until it is polished on a walrus-hide wheel. In the production of hollow ware, articles are either cast or shaped from sheet metal by stamping, spinning, or hammering. Novelties are usually cast. Silver-plated hollow ware articles are, in large part, simple in design and construction; such types do not require as great detail in dies as does most flatware.

Steel dies and expensive die-cutting and stamping machines are used in the production of flatware. Die-cutting machines transfer patterns from forms designed by hand to steel dies required for stamping. The nice detail of the pattern is later brought out in the die by the hand work of highly skilled artisans. A steel die is capable of producing about 500 gross of teaspoons; this represents an improvement in productive capacity of about 300 percent when compared with the average 20 years ago. Ordinary steel dies cost between \$25 and \$200 each, and large hollow ware dies \$1,000 or more. Molds used in spinning hollow ware are made of hardwood (maple), and steel. For standard articles, the production of which is fairly constant, steel is used, its long life being a distinct advantage. Blanks used in the production of silver-plated flatware are usually shaped and stamped by companies producing this type of ware, but blanks used in the production of silver-plated hollow ware are sometimes purchased ready made. Some of these blanks are imported, usually from England, and are used principally in the fabrication of reproduction antique ware. 58

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Silver constitutes a relatively small part of the cost of production of silver-plated wares. In recent years between 2.5 and 4 million ounces of silver, representing a total cost of approximately \$1,500,000, have been used annually in the production of silver-plated articles in the United States.

Of the cost of manufacture of silver-plated products, labor averages about 44 percent, raw materials about 35 percent, and factory burden about 21 percent. These percentages, which are representative of conditions in recent years, however, do not take into account the expense of distribution, an important factor in the trade. Brand names are advertised extensively, and new patterns are introduced from time to time to stimulate interest. In addition, an adequate sales force must be employed, and attractive terms must be offered to retail dealers. Expense is also incurred by reason of the large inventory which must be carried, especially if manufacturers produce a multiplicity of patterns. The total price which the consumer eventually pays thus includes, in addition to manufacturing expenses, items for administrative expense, manufacturer's profit, the expense of distribution, and the dealer's profit. The retail price is frequently more than double the factory cost of production.

### Methods of production.

In the manufacture of electroplated silverware, base-metal blanks are first fabricated in the form and decoration of the articles when finished. Great care must be exercised in shaping and finishing these blanks. After cleaning and preparing them for plating, for which processes various methods are used, they are suspended in an electrolyte, or plating bath, consisting of a solution of cyanide of silver. An electric current is then passed through the plating bath from a sheet of silver, cut to suitable size, to the blanks. The electric current decomposes the silver anode and carries the silver to the blank or cathode, where it is deposited in a closely adhering layer or coating which is not always uniform in thickness, especially on irregularly shaped articles. Usually the articles to be plated are agitated and revolved in the bath in order to obtain a more uniform deposit. In some plants elaborate equipment is employed in an effort to "place" the deposit so that the heaviest coating of silver will adhere to points that will receive the greatest wear. Sometimes a light plating of other metal is used prior to the deposition of silver, and the silverplating itself may consist of several stages of deposition with cleaning and polishing operations between them.

After the plating is completed, the articles are washed and polished by processes which vary from plant to plant. In the finest grades of silver-plated ware, additional coatings of silver or sterling-silver inlays are used to reinforce parts that will receive the greatest wear. At these points recesses are made in the base-metal forms and blocks of silver inserted and melted to fill the recesses; the articles are then shaped and plated. The illustration on the opposite page shows the various steps taken in the production of a high-grade silver-plated

spoon reinforced with insets of sterling silver.

The quality of silver-plated ware is dependent in part upon the type of base metal used in manufacturing the blanks to be plated. The metals most commonly used are nickel, tin, antimony, and copper. Nickel silver, a white-metal alloy, is the most satisfactory base metal for silver-plated ware. It is of fine, even grain, and in appearance, is similar to silver. Moreover, it is more durable than the other alloys, although the degree of durability varies with the proportion of nickel used. This alloy is usually composed of copper (65 percent), nickel (5 to 25 percent), and zinc (10 to 30 percent). 60 White or britannia metal, a silvery-white metal with a bluish tinge, is an alloy composed principally of tin (89 percent); it also contains antimony (7½ percent), and copper (3½ percent). The precise composition, however, varies with the manufacturer. 61 White metal is easily worked and is used principally for trim and attached parts. Although more malleable, it lacks the durability f he other base metals used in the industry, and is more expensive than nickel silver, copper, or brass. Copper and brass are used as base metals for many hollow-ware articles, particularly reproductions of antique and ecclesiastical ware. These metals are cheaper and more malleable than nickel silver, but are less durable; moreover, in color, they present a sharp contrast to silver.

Nickel silver and white metal are both ordinarily used to a larger extent than copper and brass as base metals. Because of their comparative cheapness, however, the use of copper and brass in the production of silver-plated articles increased somewhat during the years 1931-35. Sales of this type of ware were also influenced, to some extent, by the general impression of the buying public that, since copper was used in the manufacture of Sheffield plate, that metal possesses a particularly desirable quality. In the construction of silver-plated tableware of all kinds for Government use, Federal specifications call for nicket silver as a base metal, unless white metal

is specifically named.62 .

Blanks for flatware, almost without exception, are manufactured of 18 percent nickel silver. Blanks for hollow ware to be used in hotels are also manufactured of 18 percent nickel silver, while such blanks for commercial distribution and water with 10 percent nickel silver. Blanks for commercial hollow ware of second grade are manufactured either of copper or white metal. The mounts, or border decorations, are almost always made of white metal; there are soldered in place are soldered.

The process of electroplating base-metal blanks presents certain special problems. The quantity of silver liberated from the anodes and deposited upon the cathodes depends chiefly upon the quantity of silver in solution and the quantity of electricity passing through the electrolyte. Silver-plating solutions differ in their throwing power, or their ability to deposit silver uniformly upon irregularly shaped articles. Such solutions also differ in their chemical composition with the type of deposit desired. The current density and voltage also differ; for white and bright deposits, the current density varies

from 3 to 25 amperes per square foot of surface to be covered and the voltage from 3/4 to 1 volt. Temperature has an important effect on the distribution of the deposit and also on the maximum current density permissible; a temperature of 75° Fahrenheit is commonly used. The following formulas are illustrative of solutions used for silver plating.

Several types of finishes are applied to silver-plated articles. These are obtained by using sulfides and then subjecting the articles to scratch brushing, burnishing, and polishing. Butler or dull silver, French-grey silver, and matte silver are descriptive terms applied to

the various effects produced by different finishing methods. 66

Hollow articles. In as goblets, cups, and sugars and creamers, are frequently gold-plated on the inside. Gold-plating, also accomplished by an electrolyte process, varies in thickness and color with the method and solution used. Special golds are in reality alloys formed by the simultaneous deposition of gold with another metal. For green gold, the other metal used is silver; for red gold, copper; and for white gold, nickel. In plating the inside of pieces, the article to be plated is filled with a specially prepared solution containing gold. A strip of metal attached to an electrically charged wire is immersed in the gold solution, and the gold is precipitated on the inside of the article. The thickness of the gold-plating depends upon the gold content of the solution and the length of time applied. Coating on cheap articles is very light, equaling only a few millionths of an inch in thickness. The total consumption of gold in plating silver products is small.

Methods of distribution.—Nearly all companies making silverware employ salesmen. Some companies have established district offices with display rooms in important distributing centers from which the salesmen work; others operate directly from the home office. A few companies have designated certain retailers as their exclusive agents within a given territory. From ally the jewelry- and department-store trade, the hotel trade, and the chain-store trade are handled by different salesmen in the same company, who specialize in one particular field. House-to-house canvassers are also employed as distributors by a few companies producing silver-plated ware.

To increase sales, special inducements are sometimes offered; these include low introductory prices for new patterns, and special prices for old inactive patterns. Special prices are also quoted by retailers on various articles, one of which is featured each month and is intended for use as a "sales leader." Special discounts, based on the volume of purchases, are another method commonly employed, and some comparies offer additional discounts if the retailers will agree to pay for a certain amount of local advertising. Many companies also engage in Nation-wide advertising campaigns, using principally magazines with national circulation, trade magazines, and the radio for this purpose. In addition to the appeals of social prestige, pride of possession, quality, and durability, these advertisements feature deferred-payment plans or suggest the gradual acquisition of complete sets by purchasing single-place services in any one of a number of patterns. [231]

Gift shops, antique dealers, and house-to-house canvassers provide outlets for both sterling-silver and silver-plated articles; silver-plated ware is also marketed through chain stores, catalog houses, hardware and furniture stores, and china and glassware houses. Producers of silver-plated ware often deal directly with hotels, which place orders for goods of high quality for use in dining rooms, and with chain stores, which distribute substantial quantities of very cheap ware.

—Credit terms extended by the manufacturers to jobbers, wholesalers, and retailers, customarily provide for a cash discount of 2 percent if payment is made within 30 days or for payment in full within 90 days. Department stores generally take advantage of the cash discount, while small jewelers frequently require longer than 90 days to liquidate their obligations to the manufacturer.

Finally, the industry has no well-recognized standards of quality which would serve as a protection to both producers and consumers. Even the word "sterling" is no guarantee of the gage or thickness of the silver used in the manufacture of the article on which it is stamped; it merely asserts that the silver itself is 0.925 fine. Candlesticks, for example, may be made of very thin sheets of sterling silver, and then weighted with cement and reinforced with brass rods. None of this internal construction is visible to the purchaser and unless the article is stamped "Sterling, weighted and reinforced," he cannot know the composition of the article recommended to him, and, therefore, must rely on the reputation of the manufacturer and retailer.

Standards of quality in the silver-plating branch of the industry are even more chaotic. In the purchase of this type of ware the consumer must rely entirely on the reputation of the manufacturer and the integrity of the retailer. The quality of the metal blank and the quantity of silver deposited thereon are matters which he cannot determine. If the article has decorated mounts, he cannot know, unless it is marked, whether the mount is constructed of sterling silver, nickel silver, or white metal. And even if the article is marked E. P. N. S.-W. M. M. (electroplated on nickel silver—white metal mounts), the consumer cannot know the composition of these

The inability of the public to determine the composition and quality of silverware makes it possible for unscrupulous manufacturers to deceive both uninformed retailers and consumers, and to obtain, at least temporarily, a competitive advantage over reputable producers. The establishment of statutory standards for the industry, with adequate markings to indicate the quality and weight or composition of each article would protect both producers and

consumers.

EVERY MAN HIS OWN SILVERSMITH.

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### CHEMICAL DISCOVERY OF MODERN

5 (2 (6 ) 6 ) 5 (2 5 )

Its Wonderful Qualities backed by the

Testimonials of Governors, Clergymen, Physicians, Druggists, Grocers, Agents, Housekeepers, and People of all Professions.

This article is warranted superior to any other preparation in the market

### CLEANSING, POLISHING AND FOR

Acticles for table use, and all acticles of Silver, Britannia or Plated Ware, such as Spoons. Forks, Castors, Cake Baskets, Juniar attacks or Sever, Britannia or Frateri Wart, such as Spoons, Fores, G. Cake Baskets, Door Plates, Ornaments on Swords, Gun and Millary Equipments, Harness Trimmungs, &c. &. It cleans an article from all foreign substances, polishes begaldy, and parts on a Plating of Silver in Joes, time than it can be also a part of the property of the parts of the property. obtained with any other polish, and it will wear much longer. Besides it does what no other polish claims to do: it plates. German

### SILVER, COPPER, BRASS, ALBATA, RITANNIA, ZINC, &c.,

Putting on a Plating that will wear well, and only needs to be applied as often as such articles are usually secured, to keep looking well as New Silver. Its value is inestimable to any tamily who has Platid Ware, a articles will meet wen out if this Wash's breed, as if puts on a Plating of Silver instead of wearing it off, as all other polishes will. It can be no mercury, or any acids, or thing that renders its use at all imministration and the production of the production of the wear of the production of the wear of the production of the produc either to the individual of when it can be obtained

#### HOME PROOF.

We have selected the following Testim anals from the thousands we might print, from the best known men in this city, to show how the Magia Silver Wash is regarded where it is made, and where it is best, known;

Less His Excellency the Concerns of the States - New Hompshere "Rogers Magic Silver Wash" has been used in nov rimily and proves to be in every particular what is commelled the proportor FEF DERICK SMYTH

From the Mann, of the Ort, of Man hosts, A. H.
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6-BO W MANTER M D.
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TERRETTS BROTHERS, Druggets,
F. J. POOR, Booksaler
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G F BONHER & CO., Authoneers, R. H. PIKE Stove Dealer, A F. PERRY, Apolbecary, H. C. MERKILL, Greece, WM HARTSHORN, Th. Wate Dealer, CHARLES W. HEATH, Agent.

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# CHAPTER XVI CARE AND RESTORATION OF PLATED SILVER



OME PEOPLE say they care not for silver plate because it requires too much care. It is a fact that silver tends to tarnish in air; but a few simple rules will greatly retard this process and keep silver bright and shiny with a minimum of effort. Many owners are seemingly afraid to enjoy their plated silver. They go through all kinds of tribulation to clean it up

each year, only to leave it exposed to another year's ravages of dust and tarnish. If some of the silver plate has worn off, there is a great temptation to forget the piece as long as possible, finally hiding its unsightliness away in the attic, or throwing it out in the trash can. It is safe to say that a piece of plated silver, no matter how black, or bent, or broken, can be successfully salvaged for modern use. This final chapter gives some pointers on aid to ailing silver.

What Makes Silver Tarnish? The blackening of silver is caused by sulphur compounds. Sulphur is present in the atmosphere, in rubber products, and in certain foods. Everyone knows that eggs tarnish spoons and any other silver article they touch. Less well known is the action of rubber goods. An eraser lying on a silver dish, or an elastic band around a set of forks, spells rapid tarnishing. Matches containing sulphur are another source of trouble. Air loaded with fumes from the kitchen gas stove is an effective tarnisher. And even the purest atmosphere contains some sulphur compounds. Hence the first "do" in the care of plated silver is "keep it away from air, rubber and sulphurous foods as much as possible".

Ways to Prevent Tarnishing. Tarnishing cannot be prevented; it can only be retarded. Aside from the application of lacquer there is nothing quite as effective here as the daily use of silver. Constant washing with soap and water removes sulphurous oxidations from silver before they become discernible to the eye. This also renders unnecessary the use of harsh abrasives—the main way out when silver no longer looks like silver—but partakes of the ominous luster of black iron. Some people are kept from using their old silver frequently by the belief that the plating will come off in constant washing. This fear is without foundation. The silver curator of one of our large museums claims, in fact, that this constant washing imparts a fine patina to silver plate otherwise not obtainable. Silver should be washed

in hot soapy water as soon after its use as is possible. There is less chance of scratching if only a few pieces are put in the dishpan at the same time. Rinsing is very important. Silver dried out of soapy water will tarnish much faster than silver rinsed well. Sulphur stains from egg, etc., can be removed by the use of dry baking soda, or with a chemically treated paper, sold in little squares especially for this purpose.

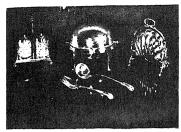
If silver plate is used only occasionally, the best way to prevent tarnishing is to keep it away from air in a closed china closet. This, combined with fortnightly washing or light monthly polishing with a special cloth, should keep old plated silver in pristine condition. And there are many who feel that old silver, like old furniture, is never finished; because it is a porous metal, skillful rubbing with a special polishing cloth not only removes tarnish but tones down the tiny scratches of use, giving the silver piece depth and lustre. Finally, if silver is kept in a closed cupboard or drawer, the addition of a piece of camphor will greatly retard tarnishing.

Chemical Methods of Cleaning Silver. If silver has been allowed to become badly tarnished through neglect, recourse must be taken to a more drastic cleaning process. There are two types of cleaning action, the chemical and the abrasive. The chemical method of silver cleaning consists of putting the piece in an aluminum pan, pouring over it a solution made of one tablespoon each of salt and soda per quart of boiling water. A new product has recently been advertised for cleaning chemically which may be used with warm (not boiling) water and with a small aluminum plate instead of an aluminum pan. These methods quickly remove tarnish and according to careful tests by experts, fewer grains of silver are removed thereby than by rubbing. Collectors, however, do not approve of them for they feel that in time the chemical action destroys the satiny bloom and "age tone" of the metal.

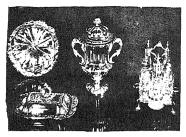
Chemical methods should be used on only the plainest of patterns, when they become blue-black with tarnish. They should never be used on patterns where an oxidized finish outlines the decorative details.

Abrasive Polishes. The oldest method of cleaning silver and still the most popular is by use of a cream paste. The positive ingredient of the paste usually consists of an abrasive which rubs off the oxidized film without removing much of the silver at the same time.

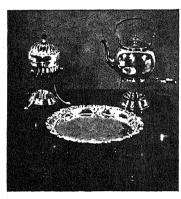
There are many good silver cleaning creams and liquids on the market, as well as some that are harmful to the silver. Museums use a fine soft cream on a polishing cloth impregnated



These pieces are a cruet stand, an English breakfast dish and a biscuit box that opens into halves. Serving pieces like those illustrated are good quality, useful.



Choice pieces, all usable today: a plate or server, a vegetable dish and a fine cruet stand. The urn makes an exquisite container for fresh flowers or greens.





An egg warmer—no less—useful today for hot sauces. A water pitcher, a footed dish, a swan and a cake basket, all in solid and so on, a water kettle and a fine server. . . . Be- silver. . . . The bowl and candelabra below are good examples of the low, typical candlesticks and a magnificent tureen. larger pieces usable both as decoration and for family service today.





(Courtesy of the Ladies Home Journal May 49)

with jewelers' rouge. The liquid type is preferrred for ornate pieces because it leaves no deposit as is the case with cream paste. English silverworks prefer use of equal parts powdered chalk and jeweler's rouge, applied dry with a chamois. Recently some silver plating concerns have made special recommendations as to polish in the hope of improving the home care of their silverware.

Since the days have now passed when one had many servants and when polishing of silver was actually done with the bare hand, one must have recourse to some effective commercial polish. But whatever type is chosen, one should test to make sure that it is fine and velvet smooth without any course gritty abrasive.

What About Plating Polishes? Recently there has been considerable stir concerning the commercial preparations claiming to "plate as they polish". Such preparations actually contain a few grains of silver that may become deposited on the piece as it is polished. It should be noted that such preparations are neither new nor especially effective.

As shown by the advertisement on the accompanying page, in 1867 a man by the magic name of Rogers announced "a magic silver wash". Actually there is nothing very magic about a compound which deposits silver by rubbing. Probably a few more grains are deposited than are removed, but this type of treatment will not actually replate the worn places in an article. At best it is mainly a temporary brightener, not a permanent cure.

A Word About Lacquer. Much decorative silver is lacquered at the factory, and as long as this lacquer is intact the piece will need no polishing. Pieces that are infrequently used and which are kept mainly for display can be given a home lacquer treatment, or can be given to the jeweler for a more professional job. There are several commercial colorless lacquers made especially for this use or in emergencies colorless nail enamel with a bit of thinner will serve the purpose well. A lacquered piece requires careful washing, for a scratch will start peeling. Once lacquer has started to peel it is best to remove the entire coating with thinner and re-do the job completely.

Reconditioning Early Plated Silver. Here we are concerned with silver that has been retrieved from the attic or village junk shop and which is really black. (Most antique dealers will have reconditioned their old silver.) The piece can be made to look better although not dazzling, by giving it a three-point treatment: (1) remove the first layer with hot strong soap suds, (2) apply a favorite silver polish—or use the chemical method, (3) brush on generous amounts of whiting or jewelers' rouge and work at it vigorously. All in all it will really pay to have big elaborate pieces burnished professionally. Burnishing, which is

not expensive, is performed by many metal repairmen by means

of a special polishing wheel.

In case burnishing reveals worn places unsuspected when the piece was first acquired, the owner has to choose between leaving it "as is" or having a replating job done. When the underlying white metal or copper polishes up brightly it is not amiss to leave it showing. But a badly worn and dented piece will require the attention of an expert.

Replating Old Silver. Inasmuch as thin plating looks as good as thick when the job is first done, one should take his work to a reliable concern. Some people take their silver plating jobs to a local antique dealer who acts as middleman in the transaction. Others go to the platers themselves. Telephone directories of all our larger cities carry lists of commercial electro-platers. Be sure to inquire about the thickness of the plate; also if there is to be any extra charge for removing minor dents. Salt is a major enemy of old silver. Its corrosive action actually etches the surface and is the reason why many old pieces do not replate successfully. A good commercial plater will burnish out any old salt pits before putting the piece into the plating bath. But there are limitations and badly pitted pieces are usually not worth replating.

Of late, many amateurs have set up home plating plants. The main requirements are two large pottery crocks filled with plating solution, wires attached to the electric light circuit, and an experimental urge. Silver is frequently supplied by use of old coin silver teaspoons as anodes. Old silver pieces attached to the cathode pole come out a milky white and can be burnished on a polishing wheel. It would seem that this is an interesting hobby for the old silver enthusiast, but it is doubtful if such home plat-

ing can match that of the big commercial operator.

Burnished surfaces include the ever popular "satin finish" and the newer "butler finish". The latter is the name of a fine lustrous glow applied by a special burnishing wheel to simulate the effect achieved by the long hand rubbing of olden days. Since this finish is actually formed by microscopic scratches running parallel to each other, any further home polishing and burnishing must be done in the direction of such line. A satin bright finish is perhaps a little more typical of the replating done on old silver pieces.

Repair and Restyling. As one becomes expert in the field of plated silver, he or she may attempt the "improvement" of old and cast-off hollow ware. Care should be exercised lest the removal of allegedly superfluous curliques and furbelows weaken the construction. One thing that can be accomplished without doing violence is to remove monograms and quaint engraved inscriptions now no longer quaint. This is no major operation and can

be accomplished by skillful grinding. Sometimes, when the last piece of an almost completed set proves too elusive, a spooner can be cut over to make a creamer, a butter dish turned into a waste bowl, etc. This country supports a few top silver plate repairmen and in their hands even the most battered and decrepit article can be restored to its original condition. Doubtless the appreciation in plated silver values will make it worthwhile to repair and restore many a broken down and derelict article now reposing in some forgotten corner.

Enjoyment of Old Silver. With all this talk of rub and scrub, replate and repair, the reader may feel that the possession of early American plated silver involves grave responsibilities. Such is hardly the case—the care which must be exercised in preserving such collectables properly more than offsets the worry occasioned by the possession of breakable types of antiques such as glass and china.

Furthermore, a collection of old silver, properly displayed and lighted, can be every bit as decorative as cupboardsful of colorful glass ware. Silver looks well against dark backgrounds and should be arranged so as to catch lights.

Quite apart from the decorative value there is the matter of use. Half the charm of collecting old silver comes from finding the right place and function for it. If one has many pieces a special cabinet should be built to display it, preferably one with a glass door.

But the most fun will come from devising new uses for old pieces. Urns, water pitchers, loving cups and wine coolers make wonderful containers for dramatic flower arrangements. Tall sugar bowls make good candy jars for the living room. Butter dishes make ash trays, glove boxes and cigarette containers.

Use odd silver goblets for small flower arrangements. Set a tiny potted plant into a spoon holder. Hang a pickle castor in the window with trailing ivy to catch the light.

For a luxury touch use the Victorian fancy fruit dishes and nut bowls in the living room; or take your old stemmed fruit dish, set it on a tray, and fill both with short stemmed flowers and trailing greens. Float blossoms in the bread tray. Build a buffet supper around the old chafing dish. Serve olives on your old card receivers; slivers of celery in a child's mug. One's ingenuity need be the only limitation to various adaptions of these lovely old pieces to modern use. This adds personality to one's entertaining and glamour to living.

Early American plated silver makes a very acceptable gift. Properly reconditioned it can be presented with all its original charm plus the added mellowness of an authentic antique. Its recipient is started thereby upon years of fascinating quest.

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